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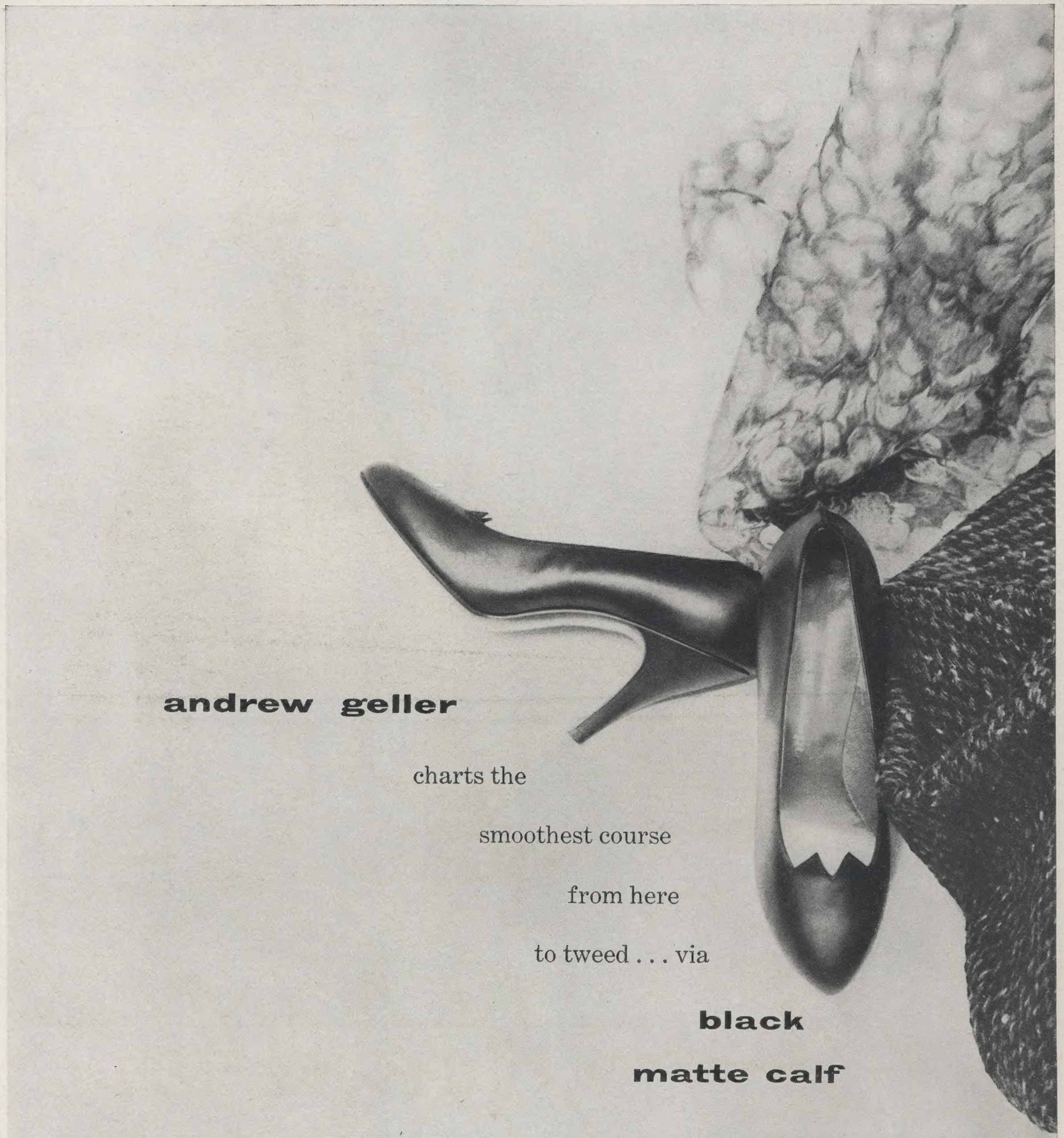
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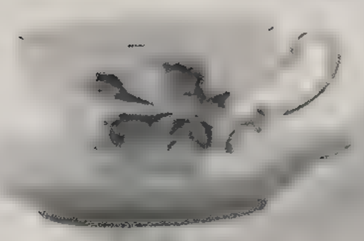
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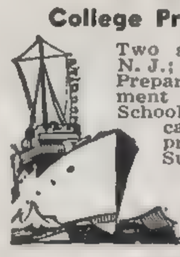
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On Biscayne Boulevard . . . 17 floors commanding spectacular views of ocean, bay, city. Convenient to smart shops, theatres, night life. Beautifully appointed interiors by William Pahlmann. Magnificent Top O' the Columbus dining room and cocktail lounge offers breathtaking vistas through floor-to-ceiling windows. Air-conditioned throughout. Downtown terminal for most major airlines. Special summer rates.

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To go with your mats: Irish linen napkins with spoke hems. 17" and choice of pink, yellow, or green. **$1.25** each.

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Half bra with oval wires and lovely embroidered nylon sheer cups tops a slimming all-in-one. Nylon Lastex side panels and a walk-free front gore are embroidered nylon sheer. Long zipper back closing and SIX ribboned garters. White or black.

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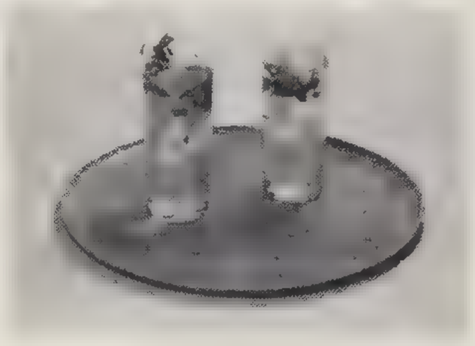


SHOP



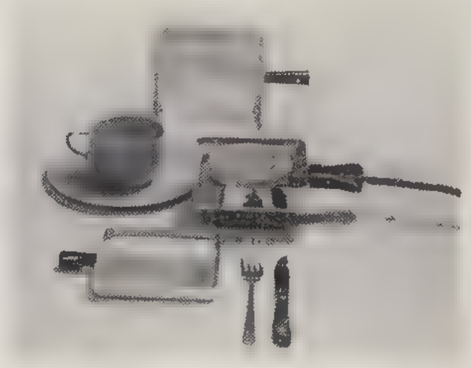
Left: Set for croquet—light wooden stand holding complete equipment: 4 mallets, balls, posts, and wickets, and a book of instructions, so you'll know "bisque" from "bombard." $10.95 ppd. Edith Chapman, 260 Main Street, Nyack, New York.

Below: A summery tray—woven grass fibre (Abaca cloth) between layers of plastic. 10" size, $3.25; 14", $4.50 ppd. The Silo, Route 10, Morris Plains, N.J.

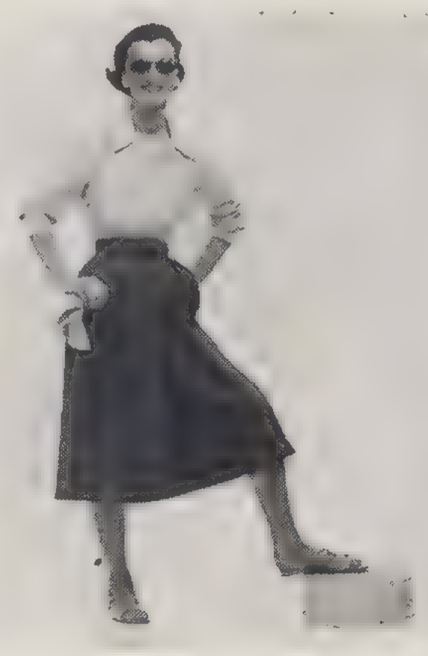




Left: Cooks' tour, to the garden, the terrace—anywhere you want to wheel this portable iron grill. It's 30" high; has an adjustable grate; can handle steaks, hamburgers, or a day's catch of fish for 12 people. $9.95 exp. coll. Bazar Français, 666 6th Ave., N.Y. 10.



Above: Short-order elegance—for summer travellers on the motel circuit. A hot plate, frying pan, saucepan, cups, plates, knives, forks, spoons, and shakers. AC only, $22.50 ppd. Dale Fifth Avenue, 719 Fifth Avenue, New York 22.



Left: The divided skirt, uniting smartly the look of a skirt, the ease of shorts. These culottes by Brigance can be avocado-green or navy-blue cotton surah. $19.95. Brigance pima cotton shirt with a pearl-buttoned gilet (apple green, pale blue or white), $14.95. Both, sizes 10 to 16. Penthouse Gallery, 23 East 67th St., N. Y. 22.

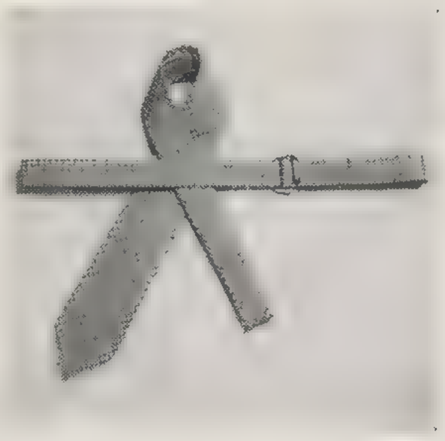
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HOUND

...*forth for July*



Right: New light on the subject of magnifying glasses. This one has a small light in the handle for close work—on stamp collections, telephone books, or road maps after dark. The glass has a russet leather handle; is 10½" long in all. $8.95 postpaid. Aimée Lee, 545 Fifth Avenue, New York 17.

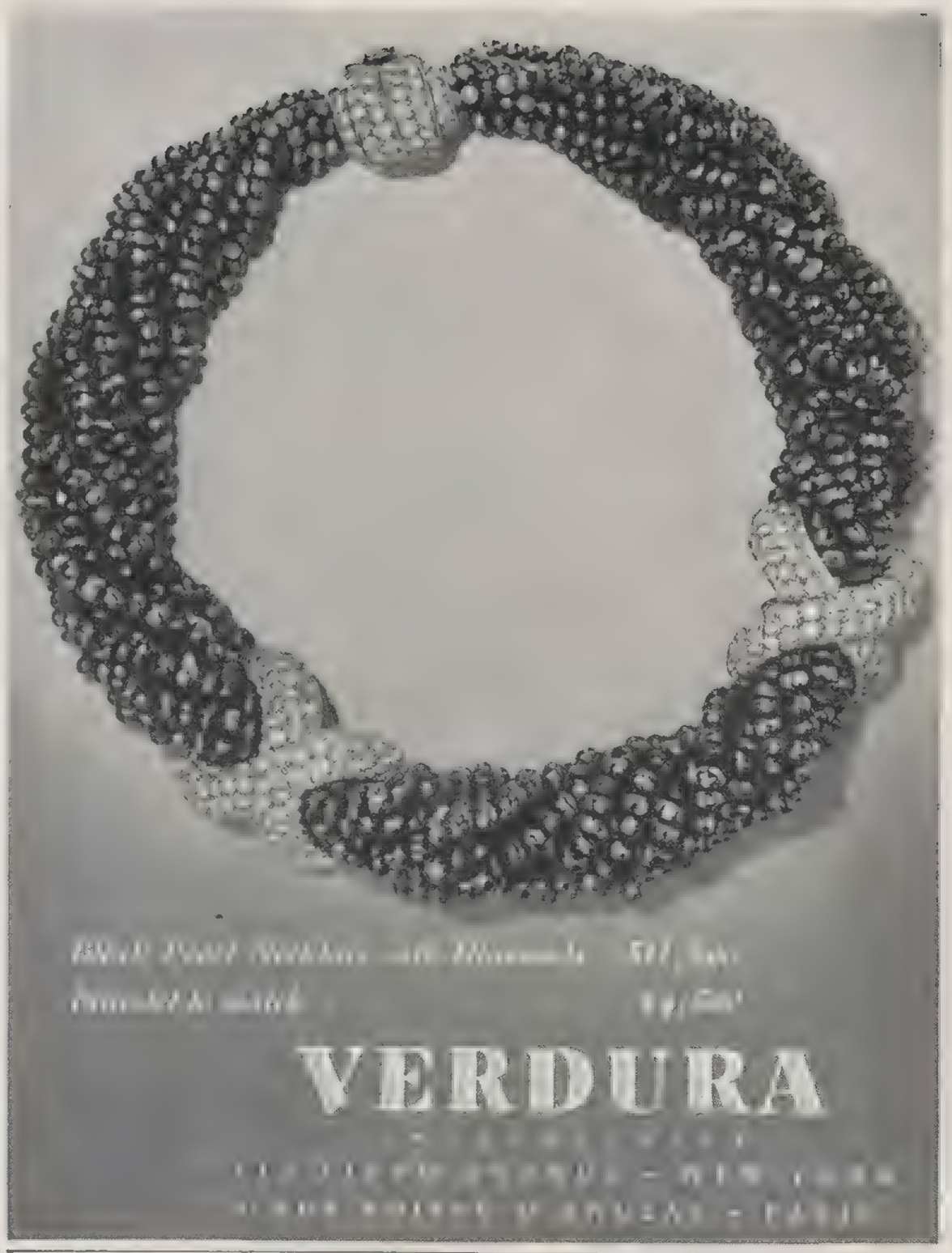


Right: New school tie—yellow gingham four-in-hand, colourful in the quiet, rather reserved way men prefer. A cinch-buckle belt is handsome in the same. By Talbott (also in blue, red, green), $2.50 each. Robert Kirk Ltd., 37 Post St., San Francisco.



MIEHLMANN

Left: Regimental jacket—necktie stripes on a man's jacket of Herbert W. Meyer cotton. It's unlined, cool as well as correct with light-coloured linen trousers. Olive green or charcoal grey with black stripes. Sizes 36 to 42, short, regular, long. $25.50 ppd. Casual-aire, 662 Lexington Ave., New York 22, New York.



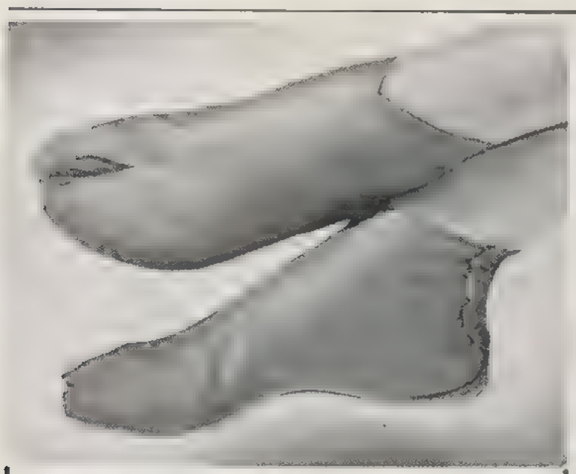
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Washable cotton "foot-mitten" slippers with wearable canvas soles for all around lounging or travel. A gift from the orient and oh! so comfortable to wear—and they're contoured to support the ankle. Send hosiery size 8½ to 12 (for men and children, too). Colors: Navy, red, white, yellow, black. Give second choice.

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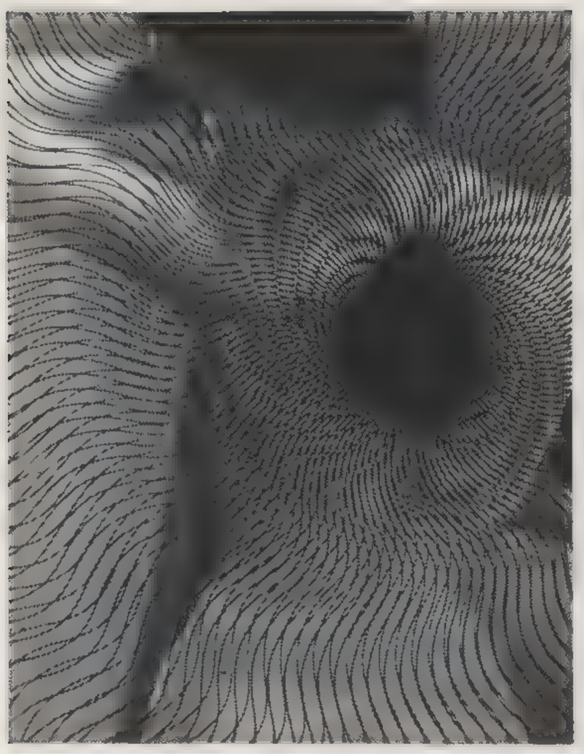


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Niagara's fascinating, new three-way reducing plan is an entirely different approach to weight control—one that is pleasant, convenient and very, *very* effective.

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It consists of unique, choose-your-food menus that allow you to select wholesome, delicious items for your meal; specially-prepared mineral-vitamin concentrates for health and energy; and wonderful Niagara Cycloid-Massage® to give you all the "good-figure" benefits of the finest massage.

Never before has there been a home reducing program that included the important feature of *massage*. But now Niagara gives it to you! Get all the details TODAY on this glorious, new approach to weight control. Find out how the Niagara plan can help you avoid the many pitfalls of common "quickie" diets . . . the tension, fatigue and the nagging feeling of irritation. Learn how you can reduce in a relaxed, pleasant manner, while you feel, and look like a "million."



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A complete manicure kit containing the "famous" MAD POWDER NAIL POLISH, buffer, nail white pencil, orange stick, emery boards, in a deluxe lucite hinged case.

The perfect fingernail care for the Mister - Mrs. - and the little Misses too.

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SHOP HOUND

. . . forth for July



Above: Sardinian coral, rarest on the reefs—a deep, rich ox-blood red in colour. This 17-inch necklace would be handsome with white linen in day or late-day form. $6.60 inc. tax ppd. Alpine Imports, 505 5th Avenue, New York 17, N. Y.



MIEHLMANN

Right: Mrs. Exeter by the sea, looking her best in a bathing suit made to order for her by Florence Hilbrun. A Hilbrun brassière is built into the suit. Swiss cotton in all pastel colours. 14 West 58th Street, New York 19.

Right: Line on summer looks—a strapless brassière that gives a long smooth line from the waist up. The lightness wanted for summer is here too—in fabrics like embroidered organdie, nylon net. Black or white. Made to order. Ruth Merzon, 666 5th Ave., N. Y. 19.

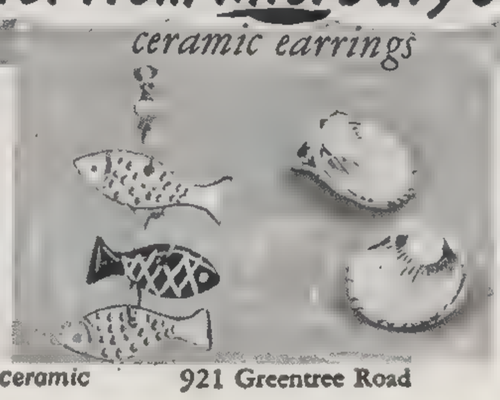


Gracious laving: abundantly provided for at a pretty New York shop specializing in new ways to decorate a bathroom or powder room. Among the handsome accoutrements there—marble counter tops for china basins, with Directoire designs around the inside; handles, spouts in dolphin, snail, or seahorse forms, plated with 24-carat gold; also dolphin bathtub fixtures, shower heads; and gold-plated dolphins holding crystal towel bars. All these fixtures have standard plumbing fittings, can be easily attached to the equipment you already have. The shop will send an illustrated booklet to you. Sherle Wagner, 123 East 57th St., N. Y. C.

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Nautical conversation pieces, mermaids, to "blow the man down." Little mobile fishes that accentuate every carefree toss of your head. Each one flecked with 22 carat gold. Colors: 2 white fish with choice of turquoise, red, black or orange. Prepaid. Pair, $5.

Pipe the first mate for a peek at your dainty "she shells." Fluted edges scalloped in 22 carat gold with pearl nested in cup of gold on opalescent shell. Nice to give to your hostess, too, when you aweigh anchor! Ppd. Pair, $5.

Rajah *jewelry in ceramic* 921 Greentree Road Pacific Palisades, Calif.

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White Shoulders
Most Precious

Beach and Travel

the essential atomizer...
an unbreakable bottle



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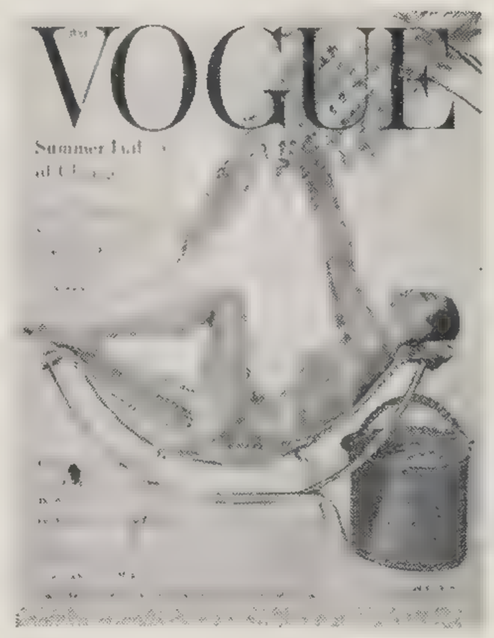
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JULY 1955



RAWLINGS

COVER

Bathing-suit news, fresh in the shops in July—a honey maillot, ribbed here and waffle-woven there. By Sacony, in a blend of wool, cotton, nylon, elastic; about $20. Best's; Woodward & Lothrop; Thalhimers; Sakowitz. Capezio sandals. The lazy lady: wearing Elizabeth Arden's new and right-for-now lipstick— tea-rose pink "Summertime." The "Lazy Bowl" chair: by the Troy Sunshade Company.

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VOGUE'S EAR VIEW OF CHANGE: 1995

OVERTONES

Might sound like this, the talk of two Vogue readers in 1995—(still young; they've been taking their anti-age pills regularly since '67). *This* summer's changes, reported throughout this issue, aren't quite so science-fiction. Just listen to this:

"There now, isn't this cosy with the Invis-a-rator turned on? So nice to sit invisibly and talk without *staring*."

"My yes. When I think of all those years we spent
sitting about *looking* at each other! So uncivilized.
You know, I remember the day you bought these butterfly chairs.
They built good chairs in '50. Real craftsmen!
Remember shopping for them? Sometimes I miss shopping. . . .
Which reminds me—I need an autumn coat."

"Oh *do* need it on my new Vogue Buy-a-rator! I've got it right at your elbow. Just dial coats, set the Measurement Panel and the Selector, and push the Materializer Button. Oh, here it comes! Perfectly charming. But where are you off to this winter?"

"Oh, back to Mars. We were first settlers there,
you know, back in the '70s, and we have the house . . ."

"I think you're wise. Kathy's begging me to go to Neptune, but it's terribly expensive and smart, and that means a lot of clothes, and *that* means extra-fare rockets."

"Oh dear, that reminds me. I dented the rocket
getting it out of the garage this morning, and I'll
have to tell Henry, because in all these years
I've never learned to use the Machine-o-mender."

"And you never will! I remember when Henry gave you your first helicopter, in '57 it was, and the very first day you took it right through the roof of the garage."

"Well, yes. But in those days we didn't have
Dissolvers, remember. We had to go around *everything*."

"Speaking of the old days . . . I went down to see the old Lever Building yesterday. Mercifully, the Society for the Preservation of Antiques is taking it over. Lovely thing it is. I may be old-fashioned, but I rather like its gingerbread lines . . ."

"I know. And do you remember the gasoline-driven automobiles
that never left the ground? I declare, they had a kind of *elegance*."

"Like the clothes in the '50s. *Sewn* together!"

"My dear, I must fly. I promised to drop in on the Warrens.
I turn *right* out of your runway for Paris, don't I?
But before I go, tell me about the grandchildren?"

"Oh, little Martin goes to school in Chile now. They give him a hot lunch, and the bus drops him back in time for supper."

"And young Marian?"

"Well . . . she's going through the boy-crazy stage just now and driving her mother frantic with all these holiday dances on the Moon. But *all* the youngsters seem to be mad about dancing without any gravitational pull . . ."

"I know! Though just why dancing ten feet off the floor
should be amusing I can't think. Orlon marble was
good enough for us. . . . But the family is all well?"

"Oh my yes. I must say, modern medicine is wonderful! When you stop to realize there's simply nothing left to cure . . . except the Common Cold, of course . . ."



Fashion changes that won't wait for autumn

Gauzy wool: an all-year fashion

No waiting: that's the biggest fashion-change of all. Now the news observes no formal deadlines; doesn't wait for the arrival of autumn, winter, spring, or summer, as before—but breaks into print any time designers make it. And they're making it by the boltload as Vogue's July presses roll. Seasonless, too, the news itself: everything here applies to wardrobes in the heat of 1955 summer—and in the cold of 1955 winter, as well. Good instance, shown left: the new **gauzy wool.** Light as nun's veiling (and it's made by the weavers of same), it's the wonderful climax of the trend, in recent years, to lighter, all-year wools—chiffon wools, batiste wools, et al. These new temperate wools, like the new deceptive cottons (page 38), may eliminate the "transition dress" from the fashion language; don't work merely between the four seasons, but any day on the calendar when the temperature's betwixt very, very cold and very, very hot. The gauzy wool dress in the photograph: a little-evening possession that applies equally well to an air-conditioned restaurant this July, and this November, to a steam-heated living room. In black Italian wool, blousing from a satin drawstring, by Talmack; about $90. Bonwit Teller; Nan Duskin; Henry Harris; I. Magnin. La Tausca jewellery. Next July change, far right, the **camel's-hair sweater**—pioneer in a new school of precious-fibre sweaters. And again, the school is always in session—in the cool of summer and the cold of winter, both. The sweater shown, an overblouse in stitches; it's beige camel's hair, made sleeveless and therefore seasonless. By Stuart-Lloyd, about $24. Henri Bendel; Neiman-Marcus; I. Magnin. Gilt jewellery by Mosell, at Henri Bendel. More news, glittering in the goblet shown directly right: the **pretty watch—waterproofed.** Waterproofing's old stuff to sports watches, but this is the first time the wrist watch of delicate good looks has been given the anti-H_2O treatment. Insurance companies will love it—no more pretty watches gone astray on restaurant-washroom shelves. A 17-jewel Elgin watch, in gold plate; $57.50 inc. tax. At Macy's; Woodward & Lothrop; Famous-Barr.

Pretty watch: waterproofed



The camel's-hair sweater



The stretch glove:
automatic fit

Changes

Ambidextrous gloves

Deceptive cottons,
from this July on



The laundry leather glove

Continuing the fashion news that won't wait for autumn (and why should it? everything here is wearable from this minute on): shown far left on the opposite page, the **stretch glove** that expands to fit any hand size. There's an interesting yarn behind it: stretch nylon, already famous in stockings (page 43) and lingerie. These gloves, $3 a pair, at Bonwit Teller. Next change, at left—the **deceptive cotton,** looking firm-bodied enough to be correct city fashion on any not-very-cold day. This dress, banded at the knee: another piece of deception—gives a tunic look. By Mildred Orrick, in black and grey striped M&W Thomas cotton; $40. Dress, handbag: Bendel's Young-Timers. Lastly, left, the new **ambidextrous gloves** that fit either hand. In double-woven cotton and stretch nylon, $3 the pair. Best's; Halle Bros.; The Broadway. Changes on this page: above, the **laundry leather glove**—news for the fact that it washes without any pampering, can even go into the washing machine (15-minute cycle, with soap and lukewarm water). In red capeskin, pearl-buttoned, $5 the pair; by Fownes, at Franklin Simon. Beige capeskin with an elasticized wrist, $6 the pair; by Superb, at Lord & Taylor. Then, right, **temperate tweed,** light enough for any not-very-warm day, whether it's tomorrow or sometime next March. This suit: black, beige, blue, with a smart city cut. By Jablow in Bellaine wool; about $135. Bonwit Teller; J. P. Allen; Neiman-Marcus. Emme hat. And, far right, a large news item—a **satchel-size evening bag,** big enough to carry (beautifully) all the field equipment you wanted but couldn't take until now. Black velvet; carved handle. About $18.50 plus tax. At Henri Bendel; Himelhoch's; I. Magnin.

Temperate tweeds,
from this July on

RUTLEDGE

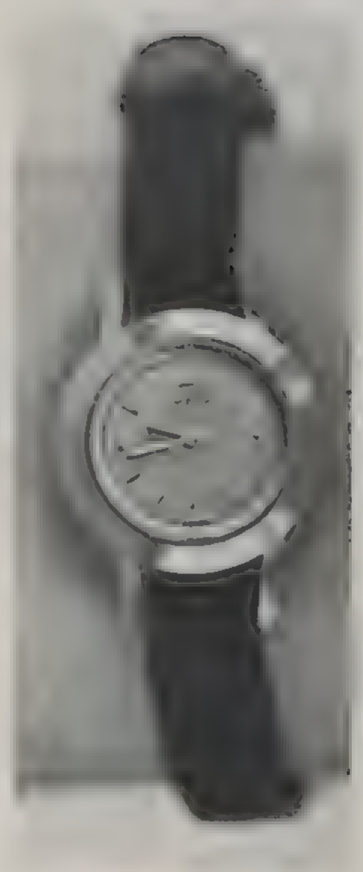


Evening bags: satchel size

Changes

Washable satins,
of Orlon with silk

Next installment of fashion news that won't wait for autumn: starting left, the new **washable satin,** here taking the form of evening separates (other forms, on pages 50-51). White shirt, about $35. Ankle-length black skirt, about $60 (the day-length version, about $50). All by Leonard Levy in Orlon-and-silk. Costume, Weiss earrings, at Altman's. Costume, also at L. S. Ayres; I. Magnin. The beautiful face, directly above, is reporting the benefits of a new **face-cream diet:** Matchabelli's "Polyderm-20." Especially designed for the woman who's dieting, it supplies the skin with polyunsaturates—the essential oils and fats that may be lacking in reducing régimes. Watch for it; it's still so new it's only in the test-cities now. Photographed right, the new **stemless watch.** It's no bigger than a dime, rounded off by this news: it conceals its winder behind it. And it's waterproof, shockproof, too. Narrow black suède band, 14-carat yellow gold case, 17-jewel movement. By Omega, $175 inc. tax. Altman's; Wanamaker's, Phila.; L. S. Ayres. And, in the right-hand corner, a **wineglass heel** that owes its height and slenderness to a new shoe-making discovery: perfect balance is achieved by setting the heel a fraction in from the back of the shoe, instead of flush with it. An Evins design, here stemming from an opera pump of champagne satin; $45 the pair, at I. Miller. Also, at Stix, Baer & Fuller; Neiman-Marcus.



Beauty news:
a face-cream diet

The stemless watch

Wineglass heels,
4 inches high





Revolution in stockings:

stretch

It's wonderful, all this give and take
and fit-any-foot size habit that stockings have been
developing lately—but is this revolution
also good fashion? Vogue's answer is, it is.
From the day they were born
(Vogue announced the birth a scant two years ago),
stretch stockings have always had
one strong fashion attribute: their stretch has meant
a neatening up everywhere—around the curve
of the calf, at the ankle bone, at the heel....
But even if a stocking could stretch
from here to California, what would be the point
if it didn't also flatter?
So flattery—through a now increased sheerness,
through a now more delicate tinting—is the latest
development in stretch stockings. And that's not all.
On these four pages, we look into a handful
of other niceties that stretch stockings have developed:
seamlessness, for one thing; variety of length,
for another (there's even a stay-up-top stocking
represented); and subtlety of reinforcement,
for still another new thing.
As for the life-expectancy of stretch stockings:
some may wear like iron; some may wear like stockings.
But all are less subject to the kind of run
that's caused by overstrain (example: the too-hasty
pulling on of stockings; the too-fast taxi exit).
One more thing about stretch stockings:
they're a new shopping experience. Most manufacturers
make stretch stockings in three or four lengths
that accommodate differences in length of leg
and in size of foot, simultaneously—and that's that.
(And that makes shopping a breeze.) But stretch stockings,
on the whole, are not beautiful in the box—
until they're stretched out, neither their sheerness
nor their colour is true to life. You may find
that you have to stretch your imagination a little
at first. You *may* want to revolutionize it.
Now, on to the news—illustrated by some photographic El Greco
cartoons of stretch stockings and the women who'll wear them.
(Still other news of stretch stockings appears on page 108.)

Stretch of the photographer's imagination: the face,
but not the stocking news here—it's a new daytime stretch
with a definite affinity for tweeds; by Bur-Mil Cameo.

New
stocking
stretch

Left: Seamless stretch, lightly reinforced heel and toe. By Hamers.

Right: Lacy stretch, with reinforced heel and toe. By Berkshire.

Right: Full fashioned stretch; shadowy reinforcement. By Archer.

Left: Sandalfoot
stretch, of Agilon yarn.
By Mary Grey.

Left: Knee-high stretch
with a stay-up top.
By Hummingbird

Right: Stay-up-top
stretch, lightly
reinforced. By Bryans.

Furs for 1955:
fashion changes, choices

Memo to the woman who's going to buy a fur coat this year: buy fashion. Don't fall for the fallacy of trying to buy a "safe" model on the grounds that it will be in fashion for five or eight years. A "safe" fashion is one that has been in so long that it has lulled us into a false sense of security and permanence. A "safe" fashion is a fashion with a large part of its fashion-life *behind* it! The latest, newest, most currently fashionable design you can lay hands on, is really the safest buy, because it will have the longest life in fashion.

This year's news? In silhouettes—not a ripple. Literally. The line has really narrowed and sleeked, and unexpectedly, this straighter line has more richness to the eye than a rippling mink tent. The newest line is the straightest line from shoulder to hip, from shoulder to hem, and this narrowness carries further: the new sleeve is slender and uncuffed and enormously elegant. (You'll find this true in cloth coats too.)

Probably the smartest buy this year would be a fur tunic coat, three-quarter length, or even seven eighths, in mink or broadtail or Alaska sealskin or Persian lamb, to wear day or evening. It could be double-breasted, with low set pockets and possibly a back belt. Or it could just meet at the front—the line unbroken by even a pocket, and possibly slit at the sides. And in keeping with the straighter, more casual cut, the most expensive mink coat going could be leather-buttoned. Also marvellously handsome—the hem-length coat, double-breasted most likely, very slightly fitted (the waistline worked rather than shaped), perhaps back-belted à la Balenciaga, perhaps sloping out in Dior's A-line, and in either case, almost certainly with front pockets.

On coats, jackets, or tunics, one of three collars: the big flat cape collar, the junior Peter Pan, or the contrasting fur. Fur on fur continues as a strong fashion, with some new contrasts added: this year you might have Norwegian blue fox on a river otter, or a brown broadtail coat; red fox on brown seal; black mink on Persian lamb. Collars—big or little—are cut away from the throat. Any nestling-of-the-chin in furs will be accomplished by folding a big cape collar high (most of them will button up) but by and large you'll wear it wide and handsome.

If you are going to buy a little fur this year, it will probably be a jacket—long enough to wear with suits (and remember suit jackets are longer), casual enough by cut to wear with casual clothes, handsome enough by fur to wear evenings. Most likely choice, a dark fur: maybe black broadtail (it has no match for expressing the narrow elegant line), or black seal, dark mink, Persian lamb, or sable (which continues to be the king of furs). But—wardrobe colours depending—a light fur is often as practical, and in many cases even more becoming . . . the grey or tawny furs that you find in the mutation minks and in broadtail.

The fur-lined sweater has changed from a little fashion into a big fashion, and works so hard—as a suit jacket, a light "coat," and an evening wrap—that the price makes very good sense. Among the handsomest: black cashmere with white ermine; grey, lined with Cerulean or Argenta mutation mink; or beige lined with ranch mink or black sealskin. Have the three inches across the top of the shoulder of a fur-lined sweater left without fur. You won't miss the warmth and it only makes your shoulders "shrug." And of course you won't line the sleeves of a fur-lined sweater.

For the woman who owns a number of furs (and yes, she does exist, and this side of Paradise too), there is a rather fabulous wrap-around coat of snow leopard, guaranteed to make any woman feel like a Tsarist beauty; and ankle-length evening coats of broadtail and mink, very fitted and full in this case, and more beautiful than a daydream. And there's an ermine cardigan; a white mink trench coat; a Somali leopard sports coat—and the all-time travelling coat: river otter with a sea otter collar.

Vogue's Davy Crockett:
shouldering a spectrum of mutation mink

Opposite, the queen of the *mutation* frontier—and she's shouldered a catch of current fashion; is taking home the whole range of Emba mutation minks (their names and attributes, page 48). And the range was never so wide: in colour, and in wearability, too.
Besides leading grand lives—as opera capes, jewel-like evening wraps, and the luxurious to-a-degree stoles—mutation mink has gone on to become a handsome daytime stand-by: there are quick little jackets, smart town day coats, mutation mink linings in cashmere sweaters. For instance, with a grey jersey dress, or a flannel suit, the mellow gunmetal glow of an Emba Lutetia mink box jacket. Or, for the woman whose wardrobe circles black and brown, a slender coat in a rosy or a sunny brown Emba mink—Autumn Haze or Desert Gold.
There's quite a lot of news in mink this year. Perhaps the most important, the fact that mink skins are being let out wider than ever before to get the full beauty of the dark banding. For a fuller view, turn the page.

PENN





PENN

Mutation mink: the great eight

Above, the whole range of Emba mutation mink—all owing their existence to a lonely
platinum grey mink that "happened" in Wisconsin (a mutation happens once in every 33,000 times);
a far-sighted mink rancher set out to perpetuate the strain, and test Mendel's law.
Came success, and all of today's mutations. Here, the great eight—some of them wearing new 1955 names.
Starting far left: Cerulean, a true blue mink; next, Lutetia, a mellow gunmetal; next Azurene, a pale grey;
then, Argenta, the grandchild, 25 generations back, of that lonely platinum mink.
Grouped right: Desert Gold, a light sunny brown; the newest mutation, Diadem, a warm champagne;
then Autumn Haze, a rosy brown shade; and last, Jasmine, warmly, beautifully white.

VOGUE, JULY, 1955



The quick grey mink

Right, a new casual magnificence—
leather-buttoned jacket, with uncuffed sleeves,
small collar, a day and evening schedule.
This, of Emba Azurene:
Ritter Bros.; also Famous-Barr.
With this cool, soft grey—warm browns.
A velvet beret from Emme, doeskin gloves
by Kislav. Gold and diamonds: Schlumberger.



New satin behaviour: changed via Orlon



PARKINSON

The evening beauty on this page: gleaming with a never-before (except on page 40) satin candle power. What's been changed—there's Orlon as well as silk in the satin. Fashion meaning? A marvellous rich lustre and new colour depth and—it seems—washability. Not that you're likely to throw a late-day costume in the Bendix. But this added Orlon means a spot of champagne or a splattering summer raindrop isn't the hazard it has been—*and* if you should find yourself out of touch with the dry cleaner (on Mars, the Sahara, on shipboard) you *do* have an ace up your sleeve. *Right:* The prettiest kind of a shirtwaist—and the newest. The colour's a new dimension in pale blue (colour reproduction via Orlon satin is extraordinary). This satiny gleam: perfect lighting for San Francisco's early opera season, the September parties on Long Island. Dress, by Hannah Troy, $125. Saks Fifth Avenue; Julius Garfinckel; Frost Bros. Sally Victor hat, a bow of blue satin. Shoes of the same, by Herbert Levine, at Jack Schaefer. Pale-honey Cannon stockings. *Facing page:* The satin coat: important new piece of late-day fashion. This one's from Dior's collection—copied in America in the new satin. The copy, by Frank Gallant, of pink Orlon-and-silk satin (Fashion Silks). About $155. Altman's; Hutzler's; Wanamaker's, Phila. Photographed in Paris at Jansen.

KAREN RADKAI



HORST

changing black:

new notes of

green

New cuts in black, and this new excitement—black kindled to a whole new set of dramatics with notes of emerald green. *Facing page:* Five o'clock coat, newly green, in cotton velveteen with a far-reaching collar. It's Milium-lined. $45. The dress: year-round fashion, with slight sleeves, a side-belled skirt. By Mollie Parnis, of black silk twill; $110. Both: Saks Fifth Avenue; Julius Garfinckel. Dress, also Dayton's. *Above:* Slenderly curved silk with a tulle-ruched collar—pretty new look for a late-day black (and crying for some emerald green slippers). By Seymour Jacobson, of silk peau de soie; $110. Bergdorf Goodman; Bramson's. Shown with this, short-cropped white kidskin gloves by Shalimar.





black noted with green

Above: Could be the key to a black wardrobe (for unlocking excitement), this green velvet hat, for chignons or getting-there hair. About $50. Hattie Carnegie; L. S. Ayres; I. Magnin. *Left:* Four seasons' worth of black satin, sleekly shaped—add your own notes of green. By Herbert Sondheim, $95. Saks Fifth Avenue; D. H. Holmes. The hat: Irene of New York. *Facing page:* Five o'clock news in the new gauzy wool (see fashion changes, page 36)—a dress that's beautifully shaped to follow here and curve softly there. By David Levine, in a wool by Seydoux & Michau. $110. Bonwit Teller; Thalhimers; Hudson's. Gloves by Superb, also Bonwit Teller. Emme hat.



HORST





black noted with green

Above: Perhaps the brightest fashion comment a woman could make now—the clear green hat. This one, velvet, worn quite straight. $32.50. Hattie Carnegie. Also at Hutzler's. *Left:* Here (and to stay), the tunic line, black silk in two parts, moulded but not really fitted, ideal for five o'clock life all year. By Eisenberg, $90. Dress, satin bag: Rosette Pennington. Dress, also at Dayton's; D. H. Holmes. The hat, from Emme. *Facing page:* Thinned to weightlessness, shaped to timelessness, prettiness—black silk brocade. Adele Simpson dress, about $135. Henri Bendel; Harzfeld's; Sakowitz; I. Magnin. *Both pages:* Black opera pumps by Evins, at I. Miller. The new stretch stockings, by Vision in "Gold Rush" beige.



HORST



From the Paris midseasons:

amber browns

Dresses for late day and little evenings in this summer's range of browns, chosen at the Paris midseason collections, copied here for now and now-after. *This page:* Left, from the house of Jacques Fath, silk taffeta fitted low, the skirt swirled a new way—back-blown from the front, about $135. Right, from Griffe, amber lace bound with velvet—the long, long streamers creating a line of their own, about $175. *Facing page:* Near right, from Grès, silk taffeta draped into panniers from a low modulated waist, the neckline tied at the back, about $110. Far right, from Patou, a sheath of wool-and-acetate crêpe, with a pretty busy future from six o'clock on, about $90. *All:* Martini copies at De Pinna; Hutzler's; Marshall Field; J. W. Robinson; shops, page 105.



OUT OF HAND

By Joyce Cary

Vogue's "Fashions for Fiction," a happy marriage of short stories and fashion. To illustrate this intuitive story of children, in agile flight on a summer morning, Vogue persuaded two adult stars, Engénie Léontovich and Bethel Leslie, and six children to act out the plot. All the fashions, now in the shops, were chosen by Vogue.

The author and the cast

JOYCE CARY, the author of *Out of Hand,* is the great Anglo-Irish novelist; a small, chipper-eyed man, who likes a bit of wit and a bit of action in his stories. His novel, *Not Honour More,* just published, is the third of a trilogy in which he writes of the triangle formed by an offbeat British politician, his wife for thirty years, and her second husband.

EUGÉNIE LÉONTOVICH, here playing Grandmother Evelyn in *Out of Hand,* has been for the last six months the royal Russian grandmother in the Broadway hit, *Anastasia.* Her great scene is the famous "recognition scene" with Viveca Lindfors. She is a specialist in the unforgettable gesture; the perfectly-timed pause in which no pins drop.

BETHEL LESLIE plays Miss Farrell, the tense, repressive governess to whom, one feels, all children will always be "out of hand." She is appearing on Broadway in an even tenser rôle: that of the fiancée of the defendant and daughter of one of his accusers, in *Inherit the Wind.*

BOBBY ALFORD, who plays Felix Corner in *Out of Hand,* is nine years old, and already quite a seasoned actor of stage, TV, radio, and documentary movies. Last season on the road in *King of Hearts,* he played the little boy who, after an invitation to stay for luncheon, telephoned home for permission, and then made the show-stopping announcement, "I *had* lunch."

PATTY MCCORMACK plays Molly, the oldest of the cousins, in *Out of Hand;* like Molly, she is nine years old, blond, and agreeable. She is, in fact, unlike the ghastly little girl she plays, with enormous success, in *The Bad Seed,* on Broadway—a calm child who eats peanut-butter sandwiches between homicides. (Turn the page for Patty and the other children.)

TRACY AND RUSTY SWOPE, who play Bunty and Harry Evelyn in this story, are the children of Mr. and Mrs. Herbert Bayard Swope, junior; since their father is a director and their mother the actress, Margaret Hayes, they have strong theatrical connections. (Their grandfather is Herbert Bayard Swope, who was the famous red-headed, ruddy-faced Executive Editor of *The New York World.*) Rusty, on the ground with his head raised, is Herbert Bayard Swope, III. He has acted, briefly, in school, but Tracy (the delicious object dangling from the window ledge) here makes her first appearance on any stage. So does five-year-old CHARLES LALANNE, sprawled on the ground as Jack Corner. ROBERT BRIAN, seen in mid-air as Tommy Evelyn, is not only an agile, but an experienced actor who has appeared in such television programs as "Studio One" and (six times) "Home."

"He was paralyzed by this fearful situation"

On-stage, left: Still hoping to make his escape—young actor Bobby Alford, playing the part of Felix Corner, in green and blue plaid cotton shorts, $5; his blue cotton turtle-neck sweater, $3. Eugénie Léontovich, as Grandmother Evelyn, wears a brocade kimono of acetate-and-rayon, $25. As the formidable Miss Farrell, Bethel Leslie wears a cotton shirt, $6.50; a Dacron-and-wool pleated skirt, $23. Everything here is at Best's.

KAREN RADKAI

The six young cousins, two Corners and four Evelyns, were together in Ireland for the whole summer, three months. They were considered a delicate lot by their parents who did not, either, set much store by school. But the Evelyn grandmother always engaged a governess to give them morning lessons. This year she was a little, thin, fierce-looking woman, very young, with that kind of shining brown hair which looks as if it had meant to be gold. But her eyes were very dark. Her name, they said, was Miss Farrell.

She seemed very efficient and produced at the first lesson a black book in which, she said, she would enter marks, good marks for good conduct, bad marks for bad conduct. And then there would be prizes every Saturday for good children; but those with bad marks would be reported to Mr. Evelyn for punishment.

Lessons were given in a little parlour which looked towards the shore not thirty yards away. People from the village passed continually along the shore by a path; there was nothing between the path and the house grounds but a wire fence. Thus the children, by turning their heads, could see the people passing, fishermen with nets, Miss McGinty from the sweetshop in a new blue frock, two strange children in red stocking caps with extraordinary tassels, large yellow tassels; and behind the people was the great sea loch, Foyle, full of small jumping waves throwing up such a glitter of sparks that it made your eyes blink.

Why were Tom and Willy taking out their nets now? It wasn't full tide for two hours. Were the herring in? What on earth was Miss McGinty doing on the shore at this hour of a Monday morning? Where had those queer children come from and what were they doing?

"Look at your book, Harry," said the governess in a sharp tone which made Harry jump and blush. And a moment later, it was, "Tommy, if you look out of the window again, I'll have to give you a bad mark." And Tommy, aged six, with a round brown face and hair like teased lint, started so violently that he knocked his book on the floor. No one had ever talked to him like that before. But all were startled by the woman's angry tone. It was alarming. What would she do next? The cousins were agreed in hating trouble.

Subdued and nervous, they sat now with their eyes on their books, while Miss Farrell instructed the youngest girl, Bunty, in her letters. Felix Corner, aged eight, who behind his book had been doing a full-rigged ship on the edge of the table with a pin, did not dare, for more than five minutes, to put on the dolphin striker, his favourite spar. But when he could bear no longer to see the naked bowsprit, and tried very cautiously to give the one necessary scratch, his hand was seized and the pin whisked out of it. She had caught him; but how?

The boy sat horrified while he received a bad mark. What was a bad mark? What did it look like? All were horrified. Bunty gazed at Miss Farrell with open mouth.

And then slapping shut this terrifying book, she said to them, "I know what you did to poor Miss Taggert. But you needn't think you're going to do it to me. The truth is you're thoroughly out of hand. But I know how to deal with bad children."

All were amazed by these words, "out of hand." Tommy blinked as if he would cry, Felix' green eyes gazed at Harry, fair and blue-eyed, with inquiring wonder; his brows were raised to their highest. Harry's sharp clever face expressed guilt and confusion; and his sister, Molly, with her thick braids of straw-coloured hair, her freckled cheeks and nose, blushed deep pink and sent an appealing glance at the angry Miss Farrell, whose black eyes seemed enormous with rage.

But who was Miss Taggert and what had they done to her?

Felix Corner, pondering this fascinating question for a long time, was almost giving it up when suddenly there started up before his fancy, as from a trap door, a tall bony woman with rather untidy grey hair and pince-nez hooked on by a little gold chain over one ear. What a surprise. Yes, it was Miss Taggert. How had he forgotten that chain and the way it swung and sparkled in a ray of sunlight? How nice she had been, Miss Taggert. She told them stories and gave them sweets, and played the piano to them. She had been especially nice to him, Felix. Yes, it was certainly

Miss Taggert who had given him those lessons last year, and then she had stopped giving them lessons. And he remembered now that his Grandfather Evelyn had said of Miss Taggert that she was no good, her bark was even worse than her bite.

But what had they done to Miss Taggert, with her gentle voice, her understanding smile? He had loved her, they had all loved dear Miss Taggert. What fun they had had with her during lessons. And suddenly another vision sprang up before his eyes, the vision of a face, not Miss Taggert's face, but Molly's, that morning when Harry put the cartridge on the fire. How Molly had jumped.

They had all been surprised by that bang; and rather angry with Harry afterwards. Harry had been much too young last year to play with cartridges. He had been only six then; he had no sense. He might have killed somebody. Some of the shot had actually hit the ceiling and made marks there, like stabs with a pencil.

His eyes flew up. Yes, they were there still. And suddenly, to his own surprise and horror, he uttered a crow of laughter.

"What was I saying, Felix?"

"You were saying—that we were bad."

The governess turned scarlet and said, "Go and stand in the corner—you're the worst. I was warned about you. No, not a word."

The boy, quite downcast at this unexpected catastrophe, slid off his chair and went slowly to the corner. He perceived now that the woman had been talking to Harry and Molly about islands and peninsulas. Ireland was an island; Inishowen was a peninsula. But he knew all that. He had been listening all the time. How unfair not to let him explain. Obviously this woman had a bad temper, she was dangerous. They would have to be careful or she would spoil the whole summer.

He stood very still therefore in the corner. Luckily, by turning his head very slightly and his eyes as far as they would go, he could see edgeways out of the window. And suddenly he remembered a picture in the *Wide World Magazine* of a burglar hanging by his hands from a window sill. He was just about to drop forty feet into a shrubbery.

The sill of the window was eight feet from the ground because the ground floor of the house was raised above the level of the garden. But it struck the boy that there was a garden bed straight below and that it would be possible for even a small child to get out of the window, let himself down to the full stretch of his arms, and drop safely into the soft earth.

What an idea for the next game of robbers, or hide-and-seek, on a wet afternoon. He would run to this room and they would all be sure of catching him. Then they would come in and find that he had disappeared. They would be absolutely astonished.

A voice, his grandmother's, called outside the door. The governess said, "Yes, Mrs. Evelyn," and went out of the room, leaving the door ajar. Felix darted to the table. "I say," he whispered, "what about the window?"

"What about it?"

"You could get out."

"No, you don't," Molly said severely. "I won't have you breaking your legs." Molly was nine, the eldest, and when she remembered this superiority, she mothered the party.

"Bet you I will."

"Bet you you can't," Harry said.

"All right, just watch."

"No, let me first."

"No, you don't, Harry."

The clever Harry was already across the sill. But when Felix tried to follow, Molly flew and caught him back. Molly had already organized the affair. "No, Fee, you'll have to help Jack and Tommy down, and me Bunty. She'll never dare by herself. Stop Tommy—wait."

Tommy, a quiet, reserved but quite fearless child of six, had already hurled himself into mid-air. He landed face down, partly in a fuchsia bush, partly on the grass verge.

Miss Farrell's voice from somewhere down the passage called, "Stop talking, children—don't think I can't hear you." This caused a panic. What would happen now if that rude and violent woman came in and caught them? The very idea was terrifying. Felix and Molly snatched up the two youngest, bundled them through the window simultaneously and let them down with clasped hands as far as they could reach. Unluckily, Molly's hair, escaping from its braid, suddenly tumbled in a canopy over Bunty's face so that the child could not see. She called out shrilly, "Don't let go—don't let go."

Molly at once let go and jumped after her sister with such desperate abandon that she tore her pinafore on the trellis and landed on her back among the fuchsias. But terror, increased by the ruin of her pinafore, gave her extraordinary agility. She rolled over in a moment, jumped up and grabbed the breathless Tommy, still prone.

Already the governess was in the room; she darted round the table and caught Felix' arm. The boy did not try to escape. He was paralyzed by this fearful situation. And he was left to face it, to explain it, all by himself. The children outside had already rushed into the wood close behind the house.

Felix stared with wide eyes at the woman, whose grip hurt his arm. She jerked his arm violently but said nothing; she was choking with rage. He tried desperately to think of some explanation, some excuse. But what could he say? He could not remember even why they had been getting out of the window, or who had suggested such an extraordinary thing.

"Oh Miss—" he could not remember her name. "Really I didn't mean to—" he stammered in his anxiety and fright. But suddenly the governess let go of his arm, sat down in a chair, put her hands over her face and broke into loud helpless sobs.

The child could not believe his eyes and ears. Gazing, he turned deeply red. Then slowly he got out of the window, dropped to the ground, and followed the others into the wood. They surrounded him. "Did she catch you? What did she say—will she tell Grandy?"

Felix gazed round at them as if he had seen a ghost and could not yet accustom himself to the everyday solid world. At last he said, "She's crying."

"Crying?"

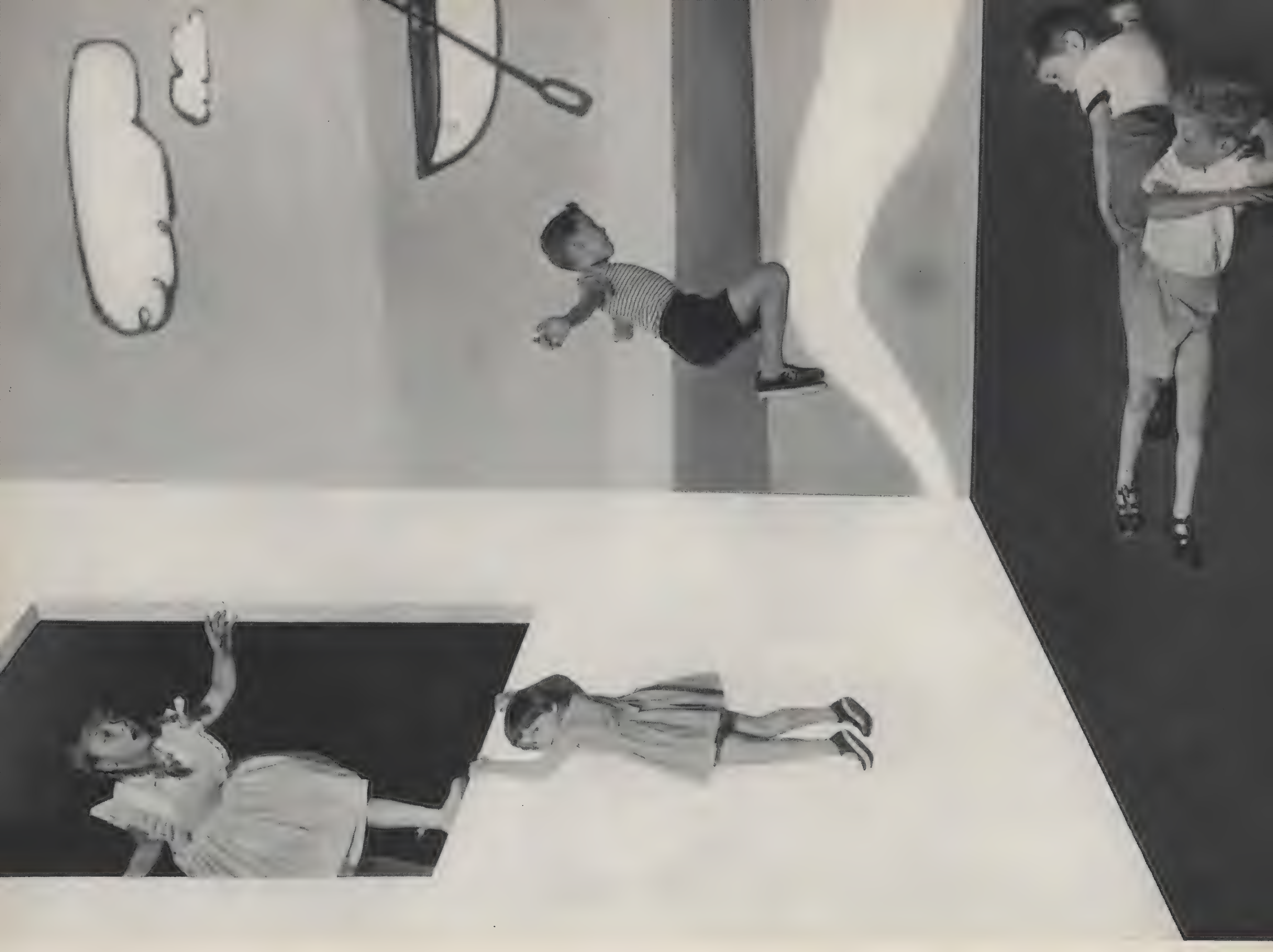
"Not really *crying?*"

"You're making it up," Molly said in a severe maternal tone.

"Yes, she was." Felix was gravely certain of the fact. "Crying." His voice, his look expressed the same amazement, that a governess, a grown-up, so powerful, so free, should cry because of anything that children might do. He walked slowly away. He couldn't get over it.

"What would happen now if that rude and violent woman came in and caught them?"

Masterminding the get-away: Patty McCormack (starring here as Molly Evelyn), in the white pinafore she wears for her Broadway rôle in *The Bad Seed.* Her striped cotton seersucker dress, $6. Airborne Robert Brian (on stage here as Tommy Evelyn), wears a red and white striped T-shirt, $1.65; navy-blue cotton gabardine shorts, $2.50. Already grounded and in the clear are Charles Lalanne and Herbert Bayard Swope III (who play Jack Corner and Harry Evelyn). "Rusty" Swope wears khaki twill shorts, $2.50, and a red-banded T-shirt, $2. Charles Lalanne wears cotton cord shorts, $3, and a white cotton mesh shirt, $3. Still dangling, and wishing she weren't, is Tracy Swope (Bunty Evelyn). She wears a red, white, and blue denim dress, $4. All the clothes, except the pinafore, at Best's. RADKAI





Number 7 in a series: This view of Claude Monet, the founding father of Impressionism, is the seventh in Vogue's series on masters in art, all with photographs and text by Alexander Liberman. These articles are part of his forthcoming book, to be published by Skira. Next in the series, a feature on Kandinsky in the November 1 issue.

MONET

BY ALEXANDER LIBERMAN

In 1883 Claude Monet settled in Giverny, a small village on the river Epte, seventy kilometres from Paris; and here, until his death in 1926 at the age of eighty-six, the true founder of Impressionism lived and worked in comfort and seclusion.

The image of Monet that the world remembers is the one of him in the Giverny gardens, in the blue coat and trousers of a gardener, a large hat shielding his eyes from the sun, with his piercing eyes peering from this shade like the eyes of a hunter, protected by the leafy shadow, observing his prey. Below the dark deep shadow across his face, the white patriarchal beard gleamed whiter.

Monet's house and studio have been lovingly preserved by his son, Michel, who lives nearby. Actually living on the place is his stepson, a small, alert old man with a long white beard, who, dressed in the blue overalls of a head gardener, walked with me through the blue-shaded gravel paths. Twenty-nine years after Claude Monet's death, the descendants of the flowers that watched him were surrounding this man, who looked like a materialization of Monet. The white beard created the illusion of time standing still; it was the mysterious, unexpected visual accent that suddenly, like the tuning of an orchestra, gives the right note, synchronizes our sensations, focuses them into the proper channel in order for us to experience fully. The white of the beard, when struck by the sun against the background orgy of violent colours, was a rest, a pause like an uncovered area of a painting through which the pure white of the canvas shows.

A long, low two-storied structure, Monet's house reminded me of the gaily-painted railway stations of small French summer resorts. The vivid emerald-green paint of the windows and woodwork intensified the complementary red paint of the brickwork; large bands of white underscored the banal architecture, the gay colours integrating the building into the tapestry of the garden.

That vast garden of Giverny became his outdoor studio. The Monet garden is a symbol of an era—a moment in history when peace seemed eternal, prosperity guaranteed by science and progress. The early struggles of Impressionism were over; Monet, the successful artist, could literally live in his own Impressionistic landscape. Here, "Nature imitated art." The carefully planted trees, the long *allées* created depths and perspectives.

But the true meaning of this garden was in the flowers. On that summer day the intense colours of the flowers forced me to stop as though pushed back by their tangible colour radiations. The air seemed full of colour waves; I blinked, the brief darkness a necessary relief. A step forward seemed only possible under the cover of that momentary darkness. The buzzing of insects underscored the waves of visual sound. In this laboratory of sensual pleasures the colours and sounds entrapped us.

The flowers were planted with apparent carelessness, irregular masses of yellow, floating next to patches of climbing pinks and reds, in a sea of green. Proust, who used Monet as the model for his character, the painter Elstir, in his classic novel, *Remembrance of Things Past*, had written of Monet's garden, ". . . a garden of hues and colours more than flowers; a garden that is less the old flower garden but a colour garden . . ."

Of colour Monet said, "When you go out to paint, try to forget what objects you have before you, a tree, a house, a field, or whatever. Merely think, here is a little square of blue, here an oblong of pink, here a streak of yellow, and paint it just as it looks to you, the exact colour and shape, until it gives you your own naïve impression of the scene before you."

This vast estate was like a giant nursery in which plants, trees, flowers were but the fertilizer for that mysterious growth, painting. Scattered, independent studio buildings were hothouses in which the slow creative germination of inspiration could take place. The original visual inspiration born outdoors was brought back to the glass studio, where like a seedling it would grow protectively hidden from the real world until, full-grown, it was a painting.

After we left the brilliance of the outdoors, the enormous studio was dark and austere. The immense panoramic waterlily canvases, leaning against the walls, glowed against the greyness of the walls. Covering the well of the narrow staircase, leading to this room, were hundreds *(Continued on following page)*

MONET'S *living room at Giverny remains as it was during his life. The sketch, by a Japanese painter, shows the great Impressionist towards the end of his life in his famous garden.*

of Japanese engravings, their blue dominants vibrating against the acid pink of tall fireweed at the entrance door.

We walked from the studio over to the house. Inside and intact were traces of a comfortable bourgeois life. The all-yellow dining room, its walls densely hung with more Japanese prints, was a place of enjoyment. Monet's stepson said, "Nothing was ever spicy enough for him." The blue-aquamarine green accents of the evenly spaced prints spotted the chrome-yellow walls like an iridescent collection of rare butterflies.

In the salon-living room were photographs, *bibelots*, and the quiet dignity of rooms formally arranged, but not truly lived in. For in this house life was obviously elsewhere. Monet paintings hung in several rows on the walls, their watery greenness made more intense by the green reflections of the emerald shutters. On tables were blocks of crystal, and pale Japanese prints and, like an ancestor cult, freshly cut flowers, placed by the stepson in the many vases scattered around the dark room.

The centre of the house, with a few steps leading to the small iron-grilled door, was the axis for the principal *allée* of the garden. A series of iron arches encased that *allée* in a flowered grip. Those arches, now partly uncovered, poked their rusty skeletons through the masses of climbing roses; metal, rust, flowers, a curious funereal association, with yet a suggestion of a country fair in the naïve humour of these triumphant arches.

To enter Monet's most private garden with its extraordinary Oriental water-lily pond, one had to cross the railroad tracks that cut through his meditative, tender, and flowered landscape. Those tracks sliced through the two garden worlds of Claude Monet—the French Impressionist garden, and the Buddhist water-lily pond.

Around the pond the all-pervading green gave a monochromatic sensation. This one colour dominant allowed him a visual rest and a concentration on deeper values. His pond was the culmination of Monet's lifetime interest in Japanese art.

Oriental art, which gave a direct impetus to Monet and Impressionism, can only be fully understood through the knowledge of Zen, which was introduced into China from India and became a mixture of Buddhism and Taoism. It reached Japan around the 12th century. The essence of Zen is that only through deep meditation will man achieve revelation. Truth can not be understood, it must be felt. Each one must seek it for himself, and find it himself—nothing can be taught. One of the fundamentals of Zen is that it is impossible to describe in words that which is most important to be said.

Tao is the way of nature, the universal order; the Oriental artist seeks it in contact with nature, and that is why landscapes are a favourite theme. Occidentals make a great mistake if, in the art of China and Japan, they see an Impressionistic study of mountains and lakes. The Oriental artist, in a state of meditation, expresses through familiar visible symbols, such as mountains and waterfalls, a deeper truth.

Since symbols are abstractions, the seemingly realistic art of the Orient is actually an abstract painting in which the symbols used have the appearance of reality. The waterfall stands for a "symbol of continuous movement, a symbol of the world in which elements constantly change, but form remains unchanged."

To practice Tao is to live according to nature; to accept it as the all-pervading force of the universe. Man must comply with it and not seek to dominate it. Humility of man, humility of nature are essential for a harmonious existence. Water, which always seeks the low places, is a visual symbol of this belief. Water always held a fascination for Monet. In its transparent liquid density, he saw a tangible materialization of that invisible air that bathed the Nature he painted. Water became a liquid air. The ever-changing states of water, like a flexible optical system, helped Monet and his colleagues to see the structure of light.

It was to be Monet's destiny to investigate deeply some of the major preoccupations of contemporary art: the Orient, light, colour, and abstraction. The great re-evaluation of Claude Monet, taking place today, is due to this prescience. Toward the end of his life, blinded by cataracts, Monet, the great visionary of light, was again as desperate as in the heroic days of Impressionism.

People sometimes forget how Impressionism came about. Claude Monet, who became the undisputed leader of the new movement, was born in Paris, the son of a grocer. His childhood was spent in Le Havre, the great French Channel port. At sixteen he drew caricatures with such success that one of them was noticed at a frame dealer's by the painter, Eugène Boudin. He initiated the young Monet, making him a disciple of his faith that art needs Nature and that the studio must be abandoned for the direct contact with the living light of the outdoors.

Monet became part of a group of artists who regularly came to the Channel beaches to paint—Courbet, Boudin, Jongkind. The seascapes that they painted were studies of space, colour, and light—a realistic attempt to render the, until then, unpainted atmosphere. This air, this ether that bathes all Nature, was here rendered more visible by the presence of water.

The two years of military service that Monet spent at the age of twenty in North Africa were to play a decisive rôle on his perceptions; like Eugène Delacroix, the great colourist, he had found in the light and colour of Africa the answer to his thirst for new visual sensations. Monet said, "The impressions of light and colour that I received there were not to classify themselves until later; they contained the germ of my future researches."

When after an illness he returned to France, there he met, and through the years became inseparable from, all the men who were to become his companions in the struggle for a new art—Manet, Renoir, Degas, Pissarro, Sisley, Cézanne. These men, under the influences of Delacroix's colour and Courbet's realism and Corot's vision of Nature, led the revolt against academic art with its dirty-brown imitation of old masters.

At the 1867 Paris World's Fair they came in contact with Japanese art. This vision of the world with its conception and techniques of art, new to the artists of France, had a deep, lasting effect on all the Occidental artists. The Japanese engravings were to have the same revolutionary effect on the creative thinking of the Impressionists as Negro sculpture had forty years later on the Cubists.

In 1874 Monet exhibited a painting, "Impression, Sunrise." The academic critics seized on his word and, from then, Impressionism as a derogatory label stuck to Monet and his friends. To be an Impressionist one had to have strength of character for this new art, so ridiculed and insulted. At one time Monet, desperately poor, thought of suicide, but his courage returned. Eventually, he had the acclaim of those who had earlier condemned his work. Finally rich, he bought his house in Giverny.

He lived long enough there to feel again out of fashion. The last years of his life were saddened by the lack of understanding that surrounded his final creative research, the great series of "Nymphéas" or water lilies. In these paintings, the creative fire before dying out gave forth a final spark igniting the imagination of future generations. They were a symbolic transmission of the flame in the creative relay race that is life.

Around 1900, when Monet started building his Giverny pond and garden, there was a profound *(Continued on page 106)*

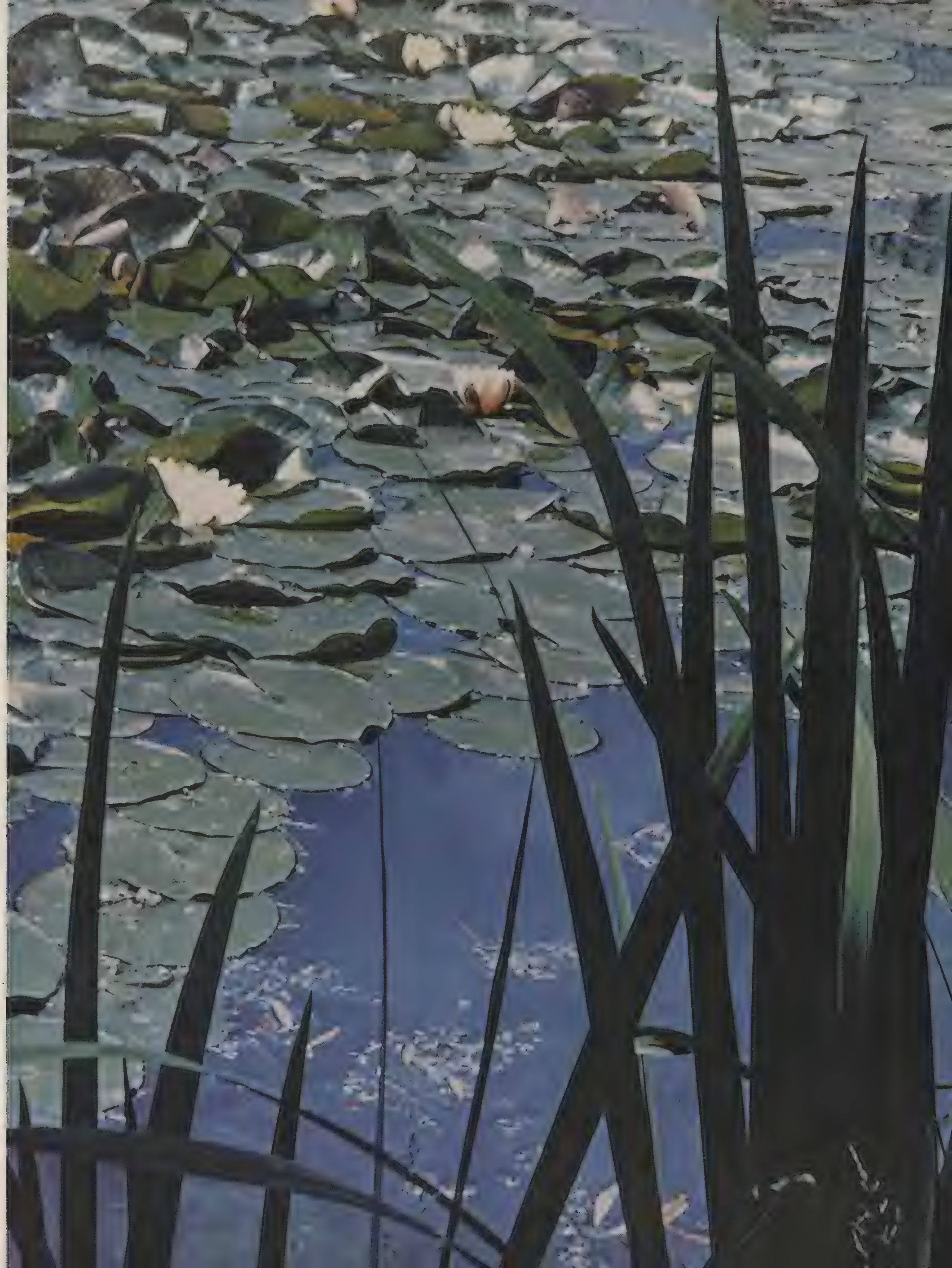
MONET'S *Impressionist garden, where he painted outdoors in the brilliant Giverny sunlight. At the right, his house.*



ALEXANDER LIBERMAN

MONET'S WATER LILIES AT GIVERNY

Right: *A detail from Monet's water-lily pond where he studied light as revealed by water.*
Above: *Detail from one of his water-lily paintings, his famous "Nymphéas"; the brush strokes are the artist's handwriting, transcribing the mysterious fusion of sky reflected in water.*





NEW SPACE PLAN

THE ''FLOATING'' APARTMENT OF MR. AND MRS. RAYMOND LOEWY

Mr. and Mrs. Raymond Loewy's New York apartment is more than an apartment. Beautiful, exciting, and workable, it is a whole new way of planning space. Many of its basic concepts are Japanese, for Mr. Loewy, the famous industrial designer, was deeply influenced by a visit to Japan two years ago. He admired intensely the Japanese way of handling space and proportion to give an effect of serenity, of limitless space—the "floating world" quality. He was attracted, too, by their use of colour and texture, their sparse asymmetrical arrangement of furniture and objects. Combined with this Japanese influence is Mr. Loewy's knowledge of the newest American scientific and engineering developments, many of which he incorporated into this apartment. The result: an extraordinary and quite unique dwelling which is in the city, but not of it; which is large, but seems even larger; which is visually enchanting, and technologically years ahead of its time.

The apartment is a self-contained world. Outside windows are sealed; the city streets are invisible. Daylight is filtered by hinged Japanese *shoji* screens of translucent Fiberglas, by white matchstick-bamboo blinds, by thin white Indian-silk curtains, making a pearly light in the daytime; at night, all this translucent curtaining is lit from behind to give an airy effect. Lighting throughout most of the apartment is from below; often, it comes from small directional lights in the ceiling whose light is reflected upward from the polished white vinyl floor. There is an *ambiance* of lightness, without glare or shadows—again, the "floating" quality.

In the living room, the bleached greys and beiges of the walls, the light floor and ceiling, the translucent windows, give a feeling of limitless space above and around one; the low Japanese coffee tables, low furniture, ornaments placed on the floor, all accentuate this. Even sounds are not harsh in this room; the ceiling is of white glass wool, superbly sound-absorbing, insulating, and patterned as though combed. It is slightly dropped, thus the tops of the curtains and of the *shoji* screens masking the two tall windows disappear into space.

There seem no arbitrary divisions of space in this apartment. There are no doors or door-jambs between the principal rooms, but instead, sliding Japanese *fusuma* screens (again, translucent Fiberglas is used instead of paper), or a hanging screen of matchstick bamboo suspended by nylon strands, or, simply, nothing at all. One door, standing open, opposite, is of basket-work, backed by wooden louvers. This openness leads the eye through vistas, and allows circulation of the air-conditioned, ionized air. (Ionization, used in the manufacture of precision instruments, removes *(Continued on page 109)*

MRS. LOEWY AND HER DAUGHTER, LAURENCE

Mrs. Loewy, pretty and dark-haired, carries going-on-two Laurence into the living room from the mobile-hung study. Beyond it, through the sliding *fusuma* screens, is a glimpse of Mr. Loewy's workroom, with its Matisse lithographs from the book, *Jazz*. The Loewys spend six months of the year here, one in Palm Springs, the remaining five in France.

IN THE LOEWY LIVING ROOM: 18 FRESH IDEAS.

The room, shown on the next two pages in one over-all view.

1. Windows sealed; view of city outside masked, and daylight diffused.
2. A new kind of ceiling—white glass wool, sound-absorbing, insulating.
3. Air conditioning and ionization of air, which removes all dust.
4. Two identical large windows treated differently—one curtained, one *shoji* screened—for asymmetrical effect.
5. Furniture, ornaments, paintings placed asymmetrically; nothing centred.
6. Jets of air keeping mobiles, curtains, plants in continuous gentle motion.
7. Floor of vinyl, which comes in long unseamed sheets, connecting rooms.
8. Dropped ceiling making tops of windows seem to disappear into space.
9. No wall or door into hall; instead, a hanging matchstick-bamboo screen.
10. Mirror between windows draped with gauze to cut glare, harshness.
11. Startling use of black-and-white ponyskin to cover Louis XV chairs.
12. Magazine rack made of three shallow Plexiglas trays, tipped, fixed to wall.
13. Furniture grouped in islands on rugs which reproduce Matisse *Jazz* lithographs.
14. Light mainly from below; much from small directional lights in ceiling, reflecting *upward* from floor.
15. Wall panel of bullfighter, black and gold on white, blown up from 3″ jacket design of *The Brave Bulls*.
16. One wall of bleached, vermicular walnut (technically, "distressed").
17. Modern armchairs of black bamboo, brass, designed by Mr. Loewy.
18. Peruvian vase, huge sea shells placed on floor, near 5″-high Japanese table—all, making the room look higher.



THE RAYMOND LOEWYS' VAST LIVING ROOM ·
NEW SPACE PLAN, EIGHTEEN FRESH IDEAS

RAWLINGS



MARILYN MONROE

The extraordinary photo-caricatures on these pages and the following page were made by a photographer whose pixyish professional name, Weegee, has long since blotted his real name from even his memory. To make these pictures, Weegee takes a straightforward photograph of the subject, then performs a mysterious darkroom ritual with glass and plastic filters and a special, out-of-whack lens invented by himself, which he attaches to the enlarger. Often, he leaves everything in strict focus except one feature or expression—such as Liberace's toothsome smile —which he then accentuates, with richly, eerily humorous effect. A small man with bristly grey hair and round, observant brown eyes, Weegee got his name as a news photographer for Acme in the 1920's, when Ouija boards were the rage, because of his psychic knack of getting to the scene of a disaster before it happened; he became "the official photographer of Murder, Inc." A book of his unvarnished New York-by-night photographs was published as *The Naked City*. Surfeited with realism, he now enjoys fantasy. "I can take the camera and paint with it," he said. "Nobody has exhausted the possibilities of the camera. . . . What I've actually done, is done the impossible."

STRETCH CARICATURES

Photographs by Weegee



BENNY GOODMAN



LIBERACE

JOHNNIE RAY



JACKIE GLEASON





PEOPLE ARE TALKING ABOUT

PEOPLE ARE TALKING ABOUT . . . The great conference at the summit. . . . Senator George and his extraordinary Congressional power. . . . The genuine fun of the Navy movie, *Mister Roberts*, a wide-screen charmer, which holds the men because it's about men's life; and holds the women because the men in it are both so touching and so deliriously interested in women. . . . The advertising phrase to describe interoffice uproar: "Somebody must have pushed the panic button." . . . Juvenile delinquency and especially the book, *Delinquent Boys*, by Albert Cohen who makes the points that the only acceptability desired by the delinquents is that of status within their own gang, and that gang activity is characterized by "short-term hedonism" and by malicious nonusefulness even to the gang.

PEOPLE ARE TALKING ABOUT . . . "Accessible art," the term used to express appreciation of almost anything easy. . . . The Paris success, *Un Cas Intéressant*, a play in which all the action is in a mental hospital where the hero, a powerful industrialist, goes for observation. . . . The pleasure of the movie, *The Seven Little Foys*, in which Bob Hope does a knockout acting job as Foy, the tough, egocentric vaudevillian who went on stage with his children, not one with a meson of talent; the highest point, the drumfire table-top tap dance of Hope as Foy, matched with James Cagney as George M. Cohan, taut and stylish as a turkey cock. . . . Charles W. Morton's slow-motion fight with the world's pretensions in his amusing book, *A Slight Sense of Outrage*, in which he does some precise nicking, and a nick can hurt. . . . A *Louis Seize*, which is simply bourbon on the rocks.

PEOPLE ARE TALKING ABOUT . . . The Period record in which Antoine de Saint-Exupéry, the great aviator who died in World War II, reads his own superb prose in a thin, rapid voice, especially "Adieu à Mermoz," a farewell to a friend lost over the South Atlantic. . . . The essential ingredient to make a play a hit: Expense Account Appeal. . . . The attractions of the French art magazine *l'Oeil*, edited by Rosamond and Georges Bernier. . . . The best seller at the British Industries Fair: a small machine for spraying sequins onto anything at all. . . . Disney's *Lady and the Tramp*, an enchanting feature-length cartoon with the usual mucilage sentimentality; but with the most marvellous dogs, a cloistered, golden cocker spaniel and a rolling-stone sort of dog named, naturally, Tramp.

STRETCH CARICATURE OF PAUL MUNI, STAR OF *INHERIT THE WIND*

In this photo-caricature, made from a straight photograph stretched by darkroom hanky-panky, by Weegee, there is the charm, the heart, the liberal-minded astringency that Paul Muni has built into the interior life of his performance as the defense lawyer in this play, based on the 1925 trial of a young schoolteacher who read aloud to his students about Darwin's theory. (In the stretch, Muni looks much younger than on stage.) Wearing a big-brimmed black hat, clothes no more fitting than a bed sheet, Muni gently but relentlessly grips the part and the stage, even when he relaxes at the defense table, at ease while thousands watch him apparently doing nothing at all. For he has what few actors now possess—a submerged substantial shelf of technique; on it he can stand on his head, a feat that seems remarkable because he doesn't appear to be standing on anything. He can also be heard. There is something captivating about an actor who wants the audience to hear him, not just feel his magnetic presence.

How Many Books

EDITOR'S NOTE: *Sir William Haley, editor of* The Times *of London since 1952, and previously Director-General of the B.B.C., discusses, in this excerpt from a lecture delivered before England's National Book League, the status of the printed word in an age when communication by other means has occasionally threatened to overwhelm it. Since he began as a reporter on the* Manchester Evening News *in 1922, Sir William has been at various times director of the* Manchester Guardian, *of the Press Association, and of the British news agency, Reuters. His moral—rather a compromise for those who truly lust for the printed page—is taken from the words of another British journalist, C. E. Montague: "You may take a very small holding on the slopes of Parnassus or you may get shooting rights over the whole of the mountain. But there is no getting both." With the title "A Smallholding on Parnassus," Sir William's lecture has been published in full by the Cambridge University Press.*

Close on twenty years ago I invited the French writer, M. Georges Duhamel, to contribute an article to the *Manchester Evening News* on whatever subject he thought to be the most urgent and important. He surprised me by choosing as his theme "The Threat to the Printed Word." He asked whether, after five hundred years, the supremacy of the printing press might not be about to give way to the broadcasting transmitter as the principal means of communicating ideas. Was not culture threatened with uniformity and mankind with a new age of barbarism? Even though at that time—the year was 1936—we had gone some way towards becoming a nation of listeners (it needed the onset of the war to make us wholly one), and although we were beginning to witness in Germany what a terrible instrument the microphone could be in the hands of a demagogue, M. Duhamel's question seemed novel, farfetched, and startling. Since then it has been asked more and more insistently and, with the rapid rise to predominance of television, with a new meaning.

If we wish to discuss the question usefully we must phrase it precisely. Whence comes the danger? What is imperilled? Sound broadcasting, for instance, has never in this country threatened to eliminate writing. Almost all broadcasts have to be written before they are spoken. The B.B.C. has, indeed, been a great patron of, and a powerful stimulus to, many persuasive and creative writers. And many books, especially serious ones, have had much larger sales than they could otherwise possibly have hoped for, just because their contents had originally been broadcast. Again, if television had been left free to develop a didactic and cultural mission it, too, could have fostered and encouraged even some of the literary arts. A number of writers have found television a challenging and satisfying medium. The question we have to ask ourselves is, "Will the tendencies of the second half of the century encourage or discourage the reading of books, and what would be the consequences of discouragement?"

HOW MANY BOOKS TO A LIFETIME?

How many books a man should know before he can be said to be well-read is impossible to determine. No two answers will be alike. But it is possible to make some estimate of how many books a man or woman who has had to engage in some other pursuit to earn a livelihood can have read. So many wild, random, and extravagant claims are made that it is worth-while trying to be exact.

The fastest concentrated reading of which I have found myself capable—that is reading to absorb, digest, and remember—is one hundred pages an hour. One can not always keep up that pace; health, zest, tiredness, the nature of the book, all have to be taken into account; so does the amount of sustained reading at one stretch. Also, books vary greatly in length. But let us say that means three and a half hours for the average book. At that rate, I have found that leading a busy life and taking an interest in things in general, even though making reading one's principal relaxation, one can not keep up a steady rate of more than three books a week. Some weeks one can get through five or six, others only one or two.

For some years I carefully kept a "reading log" and I came to the conclusion that year in, year out 150 books is a reasonable average. Now if you read 150 books a year for forty years without ever reading any book twice—and who could ever contemplate such self-denial?—then you will have read only 6,000 books. If you enjoy sixty years of reading, say from 15 to 75, that will be 9,000 volumes. The number

to a Lifetime?

By Sir William Haley

of people who have read 10,000 books must be very small. Yet when you see 10,000 books assembled in a library they seem a mere corner of the whole field of literature. No wonder that Arnold Bennett, an assiduous reader if ever there was one, could say in his thirtieth year:

> "I can not recall a single author of whom I have read everything.... There are large tracts of Shakespeare, Bacon, Spenser, nearly all Chaucer, Congreve, Dryden, Pope, Swift, Sterne, Johnson, Scott, Leigh Hunt, Wordsworth (nearly all), Tennyson, Swinburne, the Brontës, George Eliot, W. Morris, George Meredith, Thomas Hardy, Savage Landor, Thackeray, Carlyle—in fact, every classical author and most good modern authors, which I have never even overlooked. A list of the masterpieces I have *not* read would fill a volume."

At fifty the list would be much shorter for most of us, no doubt. But there still is such a list. And slowly the realization grows that however hard we read, however long we live, there always will be. Maybe the first realization of that sad fact—of some glimpse of the riches we are bound to miss—is the first sign of old age. Maybe it is the onset of wisdom. Perhaps it will make us read in a different way. But whatever else it does, it should convince us that even though we started out in the brightness of morning claiming shooting rights over the whole mountain, and no matter how strenuously we stalk about during the day, when evening comes we shall find that all we have in fact tended or traversed adds up to no more than a small holding on Parnassus.

ORDERS OF READING

Many years ago, knowing little about music but being very excited about it, I rashly drew up a proper succession of first hearings of Beethoven's symphonies. I remember it was 8, 6, 7, 5, 3, 4, 2, 1, 9. Similarly it has for a long time been a hobby of mine to compile "orders of reading" for various authors. Take Meredith, for instance. I think the choice for breaking the ice (cold, glittering ice when you have broken it) lies between *Evan Harrington* or *Harry Richmond*, depending on whether you know Meredith's personal history or not. If you do know it, then it seems to me that all that is so unlikeable in Meredith as a man makes the comedy in *Evan Harrington* rather odious. If you don't know that the snobbishness is autobiographical, then it is great fun. But certainly *Evan Harrington* and *Harry Richmond* should be the first two, followed by *Richard Feverel, Beauchamp's Career, Diana of the Crossways*, and not until then, *The Egoist.* (*The Shaving of Shagpat* can be fitted in anywhere along the line, but to recommend it to start with is rather cheating, as it would be to offer *A Tale of Two Cities* as true Dickens.)

Not being an ardent Dickensian I will venture no more than the suggestion of *Great Expectations* first and *The Pickwick Papers* last—if ever.

To give one or two other examples I would say:

Hardy: *Far from the Madding Crowd, The Trumpet-Major, The Woodlanders, The Return of the Native, Under the Greenwood Tree, The Mayor of Casterbridge, The Well-Beloved, Tess of the D'Urbervilles, The Dynasts. Jude* last.

Conrad (this is the list I change most often): *An Outcast of the Islands, The Arrow of Gold, Heart of Darkness, Nostromo, Almayer's Folly, The Rescue, The Secret Agent, The Rover*, then go as you please. But *Chance, Victory*, and *Lord Jim* right at the end.

Stendhal: *Le Rouge et le Noir* before *La Chartreuse de Parme.*

Flaubert: *Trois Contes, L'Éducation Sentimentale, Madame Bovary. Salammbô* last.

Thackeray: Begin with almost anything except *The Newcomes* or *Henry Esmond.*

And so one could go on. But my purpose is not to compile such lists, but to give one reader's testimony from experience that much time could have been saved and much disappointment avoided if only they had been available

The question arises, of course, whether you want to read all an author's works—to know him thoroughly. There are two answers to that, you and the author. There is something to be said for having at least one writer or subject you can feel you have really come to grips with. It is another means of ensuring a continuing relish in your reading—so long as you don't overdo it. (There is nothing so boring as the super-enthusiast who lards every other minute of conversation with a quotation from his favourite author, or who has read all the seven variant editions of some *(Continued on page 107)*



The ransom coat:
years' worth of fashion

Good timing: the advent of these four jewels of the coat world, now in July when there's time for serious coat-thinking. In pale, beautiful fabrics, magnificently cut, they'll be smart all year round, for years to come. Some cost dear, some not as much; but all are "ransom coats" in this sense—they're all worth a fortune in fashion-longevity to any woman's wardrobe. *Left:* Vicuña and cashmere—a blend so rare that there's only enough of the fabric to make 153 such coats. This coat: news for slender lines, a wide-set collar, cufflessness. By Max Milstein, in magnolia-beige Worumbo fabric; about $295. Saks Fifth Avenue; Harzfeld's; Neiman-Marcus. The Tatiana hat: Saks Fifth Avenue. Kislav gloves. Van Cleef & Arpels jewels. The right-now lipstick: Elizabeth Arden's soft "Summertime." *Right:* Cashmere, every beautiful ounce of it, this coat with the new fitted-coat fit—easier all along the line. By Matlin, in sand-beige Einiger fabric (Mitin mothproofed); about $210. Coat, and gloves by Superb, at Jay Thorpe. Coat, also Wanamaker's, Phila.; Hudson's. Lilly Daché hat.



FRANCES MCLAUGHLIN





More ransom coats

Left: Soft as fur, and for good reason—a coat of a new Forstmann fabric that's 55% fur, 45% wool. And the cut and colour (pale sand) are 100% right for where they're going: city-side, countryside, any day, any year. By Monte-Sano & Pruzan, about $365. Coat, Coro pin, at Henri Bendel. Coat, also Montaldo's; I. Magnin. *Right:* Cashmere, virgin wool, and rabbit's hair—soft blond fibres plus the new tunic length, wide-set collar, cufflessness. By Harry-Williams, in Stroock fabric (Mitin mothproofed); $125. Coat, alligator bag: Saks Fifth Avenue. Coat, also at Hutzler's; L. S. Ayres. Sally Victor spotted felt hat. Suède pumps by Jordan of Paris: Bonwit Teller, Boston. "Tinted Beige" Strutwear stockings.

FRANCES MCLAUGHLIN

The beauty of made-to-order climate

One of the newest discoveries in beauty comes to you, not in a bottle or a jar—but out of the air. Not any old air you just happen to have around, you understand. But air that is cooled or heated to a temperate temperature, and, best of all, which contains a controlled and perfect humidity. This, of course, is not easy. It entails all sorts of pipes, ducts, nuts, bolts, outlets, thermostats, and money. But after you get over the gasket stage, and get up the check—the rest is no trouble at all. Your beauty treatment is automatic.

Air conditioning is the newly-discovered beauty product we're talking about: a steady programme of year-round, whole-house air conditioning—not the hit-or-miss, or it's-so-hot-let's-go-to-a-movie variety. The built-in air-and-heat conditioning system is the only kind where the humidity control works on a year-round basis—whether hot or cool air is being fanned throughout the house. This temperate atmosphere is certainly not a natural feature of this country, even in the so-called temperate climates (we bake or freeze for long stretches of the calendar). It has to be made to order.

The artificially-induced, balmy, correctly-humidified climate is particularly beautifying to the complexion. Not only because a pretty complexion is so often the result of good health—and health often fluctuates with climate, but most specifically because humidity, the partner of climate, directly affects the look as well as the actual well-being of the skin. Think of the famous complexions nurtured by the softer temperatures and humidity of the British Isles. Think, for that matter (as though those pretty girls who live in their TV refrigerators would let you forget), of the humidity-controlled sections of electric refrigerators—that keep the vegetables and fruits in such perfect bloom.

Just the right amount of moisture in the air seems to keep the complexion "filled"—seems to plump up the cells, and helps to ward off the fine lines that can become deep wrinkles. The skins which have been parched by over-tanning in long sun sessions; or which have been exposed to desert dryness, or old-fashioned, winter house heat; or which have had a long dose of sopping tropical atmosphere (Injia, y'know): these are the skins which suffer either from a premature withering—or, unsightly rashes.

Smoothness is another asset of the properly humid complexion. The skin surface is helped to a better texture by proper moisturizing. The smoother-textured skin not only looks finer without make-up—but even finer with it. Flaky, unevenly-textured skin is difficult to hide, and, without some help from humidity, this kind of complexion can have a dusty, dry look, even through foundation and powder. A good make-up lasts longer, shows off the pretty complexion beneath it much longer, when it is not submitted to hot dry air, or over-moisturized air. (It doesn't crack, in the first instance, or melt off, in the second.) The properly acclimatized complexion, then, not only becomes actually more beautiful—but the artifices used to enhance that beauty have a better chance to work their magic.

The humidity factor in skin care has become so well-known that the cosmetic chemists have become increasingly concerned about it. Their answer is to put humectants or hydrophilic ingredients into skin-care products. These either attract moisture from the air, or help conserve the natural moisture in the skin—and have been very successful in their mission. (These are still useful for the year-round, air-conditioned householder who is not entirely house-bound.)

We know men are intrigued by machinery—captivated by the internal workings of air-conditioning systems. We know that they love to sleep in cool bedrooms. We suspect they like to be comfortable hosts to comfortable guests when giving large parties. We imagine they like to save the money on cleaning, and replacement of draperies and upholstery. These are very practical, known joys and savings of air conditioning. But the improved complexion *could* be your own, your newest dividend from all this.

Editor's Note: *We are indebted, in much of the material used here, to the Air Conditioning Research Division of the Lennox Furnace Company. They have worked closely with several scientists who were made aware of perfect-climate beauty while working on such widely separated subjects as dermatology, neurology, and living habits of the Romans. (The Romans, by the way, had elaborate "units" of wind tunnels and steam chambers—operated by twelve to one hundred slaves.)*

Air-conditioning bonus: the summer sweater

Nice fashion-effect of the air conditioner: the emergence of the sweater as an all-year fashion. Here, with three summer months of fashion-life added, the black cashmere pull-over, wearing this smart blaze of late-day jewelling—a gilt Egyptian collar, inlaid with pink and aquamarine-coloured stones and rhinestones. Necklace by Mosell, $70 plus tax. The sweater, by Cameron, $23 (Mitin mothproofed). Both are at Henri Bendel. The sweater is also at Stanley Korshak; Dav[illegible]

SHARLAND







New sweaters: their jewellery plans







Top row, left: White cashmere cut into a deep V for evening—left bare at the neck, but gilded at the wrist. Bernhard Altmann sweater, $24. Gilt bracelets, inlaid with blue and green stones. Large bracelet, $8*; small bracelet, $7*; matching earrings, $4*. All: Best's. Sweater, also at Neusteter's.
Top row, centre: The pull-over with a new side-buttoning; the only jewellery, two-toned pink and gilt earrings, by Coro, $3*. Black wool sweater by Korrigan-Lesur, about $25. All: Lord & Taylor; Neiman-Marcus; I. Magnin.
Top row, right: New arrival in knit—Paisley print, finished off here with large gilt earrings—no other jewelling needed. Wool jacket-sweater by Catalina, about $15. Marvella earrings, $2*. Sweater and jewellery at Macy's. Sweater, also at Bullock's, Pasadena.
Bottom row, left: The V-neck sweater here, put to daytime use with large amounts of jewellery, a coloured cotton scarf. In beige wool, by Premier, $8. Gilt filigree pin, $3*; bracelet, $7*; gilt earrings, $4*. Scarf by Bloch Frères, $2. Everything at Peck & Peck; The Broadway.
Bottom row, centre: Newest form of black and white colouring for late-day—wool sleeveless sweater by Toni Owen, $12. At Altman's; Hutzler's. The necklace: four strands of pearls.
Bottom row, right: The sweater jacket in white "popcorn" knit, with a red and navy-blue trimmed sailor collar. Worn over a sleeveless sweater, also white. By Koret of California. Jacket, $15; pull-over, $9. Stix, Baer & Fuller; Bullock's, Los Angeles.

*PLUS TAX

SHARLAND





MR. AND MRS. JOHN R. DREXEL, III
AND THEIR CHILDREN

Family Snapshots

Now, on the Fourth of July week end, is the summer's zenith. These two attractive family snapshots, in two American summer landscapes, might appear in their respective albums labelled: "Summer—1955."

THE DREXEL FAMILY with Pamela, thirteen, and Nicky, ten, spends the summers in Newport, following a pleasant and durable family tradition (the children are sixth-generation Newporters). They live in New York in the winter, and usually spend a part of every year in England; Mrs. Drexel before her marriage was the Honourable Noreen Stonor, the daughter of Lord and Lady Camoys.

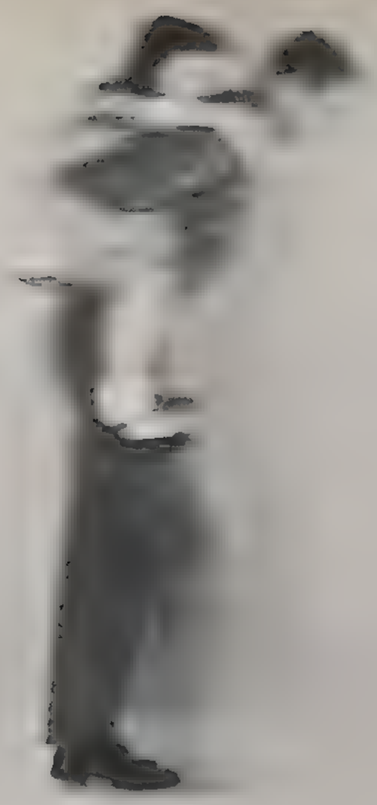
THE COCKS FAMILY lives at Hermitage Farm, a handsome old white brick-and-stone farmhouse near Unionville, Pennsylvania. Here, Mr. Cocks runs a training stable in famous riding country where some of the best steeplechasers and race horses have been trained. Mrs. Cocks is the former Barbara Lucas of Philadelphia; the children (perched, left to right) are Jessie, five; Susan, thirteen; Barbara, nine; and William, twelve.

MR. AND MRS. WILLIAM BURLING COCKS
AND THEIR CHILDREN

TONI FRISSELL









Luncheon, served from cart to seated guests

Free wheeling: summer food



Afternoon tea, to be wheeled anywhere



Buffet supper, self-contained, self-service

Drinks, all complete including canapés



PAUL HIMMEL

67 SUMMER MENUS

Why 67? Count the days from now to Labor Day—there's a menu here for every day. All are ideas tried out by these 36 hosts and hostesses in their summer houses.

Opposite: Fine transportation for many of the menus on these pages—the four light carts shown here. Besides moving the summer dining room (destination: the coolest spot in the house or garden), each cart carries news of attractive equipment.
Top: Folding cart, black with brass handles, and perforated shelves (for lightness), $25. At Lewis & Conger. Aluminum soup tureen on warmer-stand, from Designed for Living. *Second:* Brass and Micarta cart, $40. At Hammacher Schlemmer. Queen Anne sterling silver tea service, from Robert Ensko.
Third: Brass cart, patterned like bamboo, with glass shelves, $55. Brass and white pottery covered-casserole on warmer-stand, matching sauce boat with its own warmer-stand, plus matching coffee service, tray; all, at Saks Fifth Avenue Guest and Gift Shop.
Fourth: Spanish two-wheel wicker cart, with lift-out trays for glasses and mixings, $150; Altman's. Foam-rubber ice bucket, with cover, in a wicker basket, Hammacher Schlemmer.

MARQUISE DE PINS
Rutherford, California

1 *LUNCHEON*

SALADE NIÇOISE
VEAL WITH TARRAGON*
FRESH FRUITS WITH CHAMPAGNE
(California champagne poured over fruit at last minute)
Wine: Beaulieu (B.V.) Beaurosé

MRS. TOBIN CLARK
San Mateo, California

2 *SUNDAY LUNCHEON*

CREAM OF ARTICHOKE
SHAD ROE
FILET OF BEEF
with mushrooms
SOUFFLÉ OF SWEET POTATOES*
SMALL PEAS À LA FRANÇAISE
PINEAPPLE PUDDING*

COLONEL FREDERICK WILDMAN
Norfolk, Connecticut

3 *LUNCHEON*

EGGS IN JELLY
SCALLOPS POULETTE*
ENDIVE AND BEET SALAD
FRESH PINEAPPLE AU KIRSCH
Berncasteler Meister-Krone, 1953
or
Maximim Grünhäuser Herrenberg 1952

4 *DINNER*

BISQUE OF CRAB, SHRIMP, OR LOBSTER
(with sherry and white wine)
BREASTS OF CHICKEN*
with shallots and mushrooms
PURÉE OF FRESH PEAS
(garnished with chopped bacon)
BRAISED ENDIVE WITH PARMESAN CHEESE
CRÈME CARAMEL
PETITS FOURS
Liebfraumilch, Crown of Crowns, 1952
or
Steinberger Spätlese, 1952 or 1953

MRS. LOUIS SOLES
Montecito, California

5 *LUNCHEON*

GNOCCHI*
WATER-CRESS SANDWICHES
COLD TONGUE
GREEN GARDEN SALAD
Celery seed dressing
FRESH PINEAPPLE
served in pineapple shell
HOMEMADE MACAROONS

MRS. RUDOLPH LIEBIG
Santa Monica, California

6 *LUNCHEON*

HORS D'OEUVRES*
A specialty: water chestnuts, wrapped in bacon
FRENCH PANCAKES*
stuffed with chicken and mushroom hash
CHINESE PEAS
in a ring of Carrot Soufflé
ENDIVE
with French dressing
SLICED PEACHES IN PLUM JUICE*
Kirsch served separately

MRS. RICHARD LANGSETH-CHRISTENSEN
New Milford, Connecticut

7 *SATURDAY LUNCHEON*

TINY MEAT BALLS
(hot sauce)
with cocktails
COLD GREENS
CHERRY TOMATO PUFFS
COLD CUCUMBER SOUP*
CORN WAFERS
HOT FISH SOUFFLÉ WITH DILL*
*(cold white wine sauce)**
MIXED GREEN SALAD
CHAMPAGNE SPLITS WITH PEACHES AND BRANDY*
Berncasteler Doktor or Spätlese Cabinet

8 *DINNER*

CRAB MEAT ON CUCUMBER
CELERY
RADISHES
CHEESE PASTRY
with cocktails
MELON*
(saturated with port)
HOT SPINACH SOUP WITH SUPREMES OF CHICKEN*
CHIVE BREAD
ENDIVE SALAD WITH BEETS
COFFEE MOUSSE
in cornucopias of nut wafers
Rhine wine, preferably Niersteiner

9 *DINNER*

With cocktails:
RAW GREENS ONLY
(buried in ice)
MUSHROOMS*
filled with mushroom soufflé and cheese
RARE COLD ROAST BEEF SLICES
MIXED GREEN SALAD
FLAMING APRICOTS ON A MOUND OF ALMOND CREAM
COFFEE
Champagne, preferably Bollinger

MRS. VINCENT ASTOR
Rhinebeck, New York

10 *LUNCHEON*

TONGUE ROLLS*
ROQUEFORT CHEESE SOUFFLÉ*
BIB LETTUCE
with plain French dressing
HOT BUTTERED ROLLS
STRAWBERRIES À LA CRÈME AU KIRSCH*

MRS. HERBERT T. KALMUS
Los Angeles, California

11 *LUNCHEON*

CHEESE SOUFFLÉ
(Make two in case of guest delay, and so that the second serving is as fresh as the first)
"TAKE YOUR PICK" SALAD*
Choice of salad dressings
Crisp whole-grain toast or homemade whole-grain rolls
TINY SQUARES OF MAPLE NUT CAKE
with old-fashioned, one-eighth-inch penuche frosting *(browned raw sugar, cream, and nuts)*
Note: Same menu excellent for informal dinner, adding barbecued steak or chicken.

**For a booklet of the recipes marked with asterisks, send ten cents to Vogue, Dept. H., 420 Lexington Avenue, New York 17*

MRS. T. CHARLTON HENRY

Chestnut Hill, Pennsylvania

12 *LUNCHEON*

LOBSTER SALAD LIBERAL*
SLICED LIGHT RYE BREAD
HOT CHICKEN BREASTS TARRAGON
CANDIED TOMATOES*
PRUNE WHIP

13 *DINNER*

COLD SPINACH SOUP
LAMB CUTLETS
with currant jelly and red wine sauce
SMALL FRENCH PEAS WITH ONIONS
(or peas flavoured with chopped mint)
RICE MERINGUE*

MRS. CARMAN MESSMORE

New York City

14 *SUNDAY LUNCHEON*

CLAM BROTH
CHICKEN PAPRIKA IN SOUR CREAM*
with rice
ENDIVE AND BEET SALAD
FRESH FRUIT
MIXED CHEESES AND BREADS

15 *DINNER*

COQUILLES SAINT-JACQUES
RACK OF ROAST LAMB
GREEN SALAD
POONA CHEESE
SOUFFLÉ GRAND MARNIER*

MRS. ROBERT SHERWIN

Edgartown, Massachusetts

16 *LUNCHEON*

CHEESE SOUP*
CORN-MEAL MELBA TOAST*
FISH MOUSSE*
(Water-cress sauce)
GARNISH OF FRESH VEGETABLES
HOT GINGERBREAD
(Wine sauce)

17 *LUNCHEON*

COLD CREAM OF PEA SOUP
MACARONI BLANC
CHICKEN LIVERS AND BACON*
BAKED TOMATOES
BUTTERED PROTEIN TOAST FINGERS
COMPOTE OF FRUIT

18 *DINNER*

COLD BORSCH
BAKING POWDER CHEESE BISCUITS
VEAL SCALLOPINI
PURÉE OF SPINACH AND BROCCOLI
MASHED CARROTS
CHOCOLATE PUDDING*

MRS. EDGAR A. EYRE

Southampton, Long Island

19 *GOLFERS' LUNCHEON*

CRAB GUMBO*
in large abalone shells with rice
COLD SLICED HAM AND TURKEY
TOMATO ASPIC RING
filled with vegetable salad and thinning dressing
HOT BRAN MUFFINS
FRESH FRUIT AND KIRSCH
COOKIES AND COFFEE

MRS. CHARLES BLYTH

Burlingame, California

20 *LUNCHEON*

EGGS COCOTTE, CREAMED
BOUILLABAISSE
Suggested wines:
Domäne Rheingau
Schloss Johannisberg
GREEN SALAD
KEY WEST LIME PIE*

21 *DINNER*

CROÛTE-AU-POT WITH BEEF MARROW
SEA BASS AND SHELL FISH
(in white wine sauce)
Suggested wine:
Rudesheimer Beeren-auslese
ROASTED RACK OF LAMB
Suggested wine:
Romanée Conti
POTATOES LORETTE
BRUSSELS SPROUTS MÉNAGÈRE
LETTUCE SALAD WITH FINES HERBES
RASPBERRY PARFAIT*

MRS. GEORGE GREGORY

Easthampton, Long Island

22 *LUNCHEON*

COLD BORSCH RUSSE*
CUTLETS À LA RUSSE*
SMALL BOILED POTATOES
(Sprinkled with dill)
GREEN SALAD
STRAWBERRY MOUSSE

23 *BUFFET*

MELON AND PROSCIUTTO
BEEF BOURGUIGNON*
GREEN NOODLES
BRIE CHEESE
GARDEN SALAD
LEMON ICE
with macédoine of fresh fruit

MRS. OAKLEIGH THORNE

New York City

24 *LUNCHEON*

TOMATO WITH CURRY*
CHICKEN SOUFFLÉ
GREEN SALAD
WITH HABLÉ
(a Swedish cheese)

25 *DINNER*

CHILLED SHRIMP WITH MUSTARD SAUCE
(shrimp should be boiled in beer)
PORK À L'ADMIRAL*
WILD RICE
PEAS
FRESH PINEAPPLE WITH KIRSCH

MRS. SOPHIE KERR UNDERWOOD

New York City

26 *LUNCHEON*

RUM MISTS WITH LIME SUGAR RIM
SLICED MELON AND PROSCIUTTO
with lemon halves
SAUTÉ OF CHICKEN BREASTS ON RICE*
SMALL THIN PANCAKES OF GRATED SWEET CORN
Muscadet wine (well chilled)
RED RASPBERRY ICE
(with fresh raspberries touched with sugar and eau de vie de Framboise)
ANGEL FOOD LOAF

MRS. DAVID DU VIVIER

Southampton, Long Island

27 *LUNCHEON AT THE POOL*

CLAM AND TOMATO JUICE COCKTAIL
STUFFED HOT DOGS*
with Sauce Diable
RAW SPINACH SALAD
with sieved eggs
(tart French dressing)
RAMEKINS OF CUSTARD
with brulé top
MIXED FRESH FRUITS

MRS. NATHANIEL POTTER

New York City

28 *LUNCHEON*

COLD WATER-CRESS SOUP
BROILED FILET OF SOLE
with butter and very small amount cream sauce
(no thickening)
BRAISED ENDIVE
TOSSED GREEN SALAD
HOT CHEESE BALLS
CHILLED BLUEBERRY MOULD*

MRS. HENRY PARISH II

Darkharbor, Maine

29 *LUNCHEON*

OMELETTE FINES HERBES*
COLD LAMB
WATER-CRESS SALAD
BRIE CHEESE
COMPOTE OF FRUIT COOKED IN TAPIOCA
(With sliced lemon peel)
Wine: Tavel

30 *DINNER*

ICED BORSCH*
CHICKEN CASSEROLE IN WINE
(With turnips, carrots, onions, and celery)
GREEN SALAD
COFFEE SOUFFLÉ
Château Bahan

MRS. JOSEPH W. FRAZER

Newport, Rhode Island

31 *LUNCHEON*

FRESH CORN
(Cut off the cob and mixed with homemade, well-seasoned mayonnaise)
COLD BOILED BABY LOBSTERS
(Homemade mayonnaise served in boat. This must be very cold)
BEEF BOURGUIGNON
(Serve in small deep casserole or a large pastry shell)
ORANGE COMPOTE
PECAN BALLS

32 *DINNER*

COLD VEGETABLE SOUP*
LEFSE FLAT BREAD
(butter and brown well)
BOILED CHICKEN HALIBUT
BOILED POTATOES WITH HOLLANDAISE SAUCE
CUCUMBERS AND TOMATOES
(with French dressing)
BROWN BREAD SANDWICHES BUTTERED
NOISETTE OF LAMB
(serve plain gravy and mint sauce)
FRESH PEAS
PURÉE OF TURNIPS
SMALL ROLLS
OMELETTE CONFITURE*

MRS. ALFRED CORNING CLARK

Southampton, Long Island

33 *LUNCHEON*

GLAZED EGGS WITH SHRIMP
(Avocado dressing)
HOT CHICKEN ROLL WITH MADRAS SAUCE*
STRING BEANS VINAIGRETTE
CHEESE BISCUITS
BANANA PARFAIT

34 *LUNCHEON*

COLD CHICKEN BOUILLON
BAKED AVOCADOS
STUFFED WITH CRAB MEAT*
HOT FRENCH BREAD
CANTALOUPE WITH BLUEBERRIES

35 *LUNCHEON*

COLD BORSCH
BAKED CHICKEN WITH NOODLES
SPRING SALAD
(sauce vinaigrette)
CARAMEL APPLES

36 *BUFFET LUNCHEON*

STUFFED EGGS
CELERY STUFFED WITH BLUE CHEESE
ROLLED FILET OF BEEF IN GELÉE
SMOKED VIRGINIA HAM
COLD CHICKEN GELÉE
(served with tomatoes stuffed with horse-radish mixed with cream)
TOMATO ASPIC RING
with crab meat in centre
MOULDED FISH MOUSSE*
OVEN-BAKED BEANS IN MOLASSES
OLD-FASHIONED POTATO SALAD
(with cucumbers vinaigrette)
CORN CUSTARD
MACARONI AU GRATIN
Serve vin rosé
MIXED GREEN SALAD
TOMATOES STUFFED WITH COLE SLAW
HOT BUTTERED FRENCH BREAD
CHEESE TRAY
(assorted, with crackers)
LEMON ICE
MIXED FRESH FRUIT WITH KIRSCH
CHOCOLATE CAKE
WHITE CAKE

MRS. RHODA PRUD'HOMME

Montecito, California

37 *DINNER*

BOUILLABAISSE MARSEILLAISE*
CHICKEN SAUTÉ
with herbs and small amount of white wine
GREEN SALAD
Small greens with light oil and vinegar dressing
VANILLA SOUFFLÉ ROTHSCHILD
with strawberries and a little bit of brandy

MISS JANE GRANT

Litchfield, Connecticut

38 *LUNCHEON*

HOT CANAPÉS
HARRIS GRANT CHEF'S SALAD*
(with soy beans, chopped fresh tarragon, and in dressing 4 seeds of anise)
HOT FRENCH BREAD
COMPOTE OF FRUIT WITH APPLE SAUCE CAKE

MRS. JOSEPH COTTEN
Pacific Palisades, California

39 *LUNCHEON*

OYSTER PIE*
COOKED VEGETABLE SALAD
(Vegetables marinated in French dressing)
MACÉDOINE OF FRESH FIGS AND FRUITS*

40 *LUNCHEON*

NEW ORLEANS GUMBO*
TOSSED GREEN SALAD
HABLÉ CHEESE
(homemade bread toast)
PEACH AND FIG DESSERT*

MR. AND MRS. F. L. STAGG
Boston, Massachusetts

41 *LUNCHEON*

EGGS IN JELLY*
ROAST CHICKEN AU CRESSON*
FRESH FRUITS WITH KIRSCH

42 *LUNCHEON*

SCRAMBLED EGGS WITH TRUFFLES AND PORT*
GALANTINE OF CHICKEN*
(stuffed with pistachio nuts)
GREEN SALAD
BANANAS FLAMED WITH COGNAC*

MRS. NORBERT McKENNA
Norfolk, Connecticut

43 *PICNIC*

TRAY OF HORS D'OEUVRES
Marinated mushrooms*
Sliced and rolled salami
Tuna fish and white bean salad
Garlic olives
Ice cold cucumber strips
ON THE SPIT
BONED FRESH HAM
(with garlic and rosemary)
ON THE BUFFET
ROAST COLD DUCK IN ASPIC
SPOON BREAD
AVOCADO AND ORANGE SALAD
mint and lemon dressing
or
FRENCH POTATO SALAD
STRING BEANS AU GRATIN
OKA CHEESE AND CRACKERS
INDIVIDUAL GRAPE TARTS*

44 *LUNCHEON*

SHRIMP TURNOVERS*
JELLIED EGGS*
POACHED FILET OF BEEF*
TOMATOES
(baked in sour cream)
PALMETTO SALAD MIMOSA
CRÈME BRULÉ
FRESH STRAWBERRIES
Wine: Chambertin

45 *DINNER*

CRAB MEAT CANAPÉ
COLD CHICKEN VELVET SOUP*
SAUTÉ OF VEAL TARRAGON*
SPINACH RING
(filled with julienne carrots and parsley butter)
CHICORY AND ROMAINE SALAD
HABLÉ CHEESE
APRICOT CREAM AND MACAROONS
Wine: Beaujoulais

MRS. HOWARD CULLMAN
Purchase, New York

46 *LUNCHEON*

CHICKEN CURRY SOUP*
COLD, GLAZED RACK OF SPRING LAMB
GREEN SALAD
BABY STRING BEANS VINAIGRETTE
HOT, HERB-BUTTER FRENCH BREAD
SWEDISH PANCAKES, JELLY

47 *LUNCHEON*

COLD STUFFED MUSSELS
SQUAB CHICKEN TARRAGON*
BRAISED LETTUCE*
MANGETOUT
CŒUR À LA CRÈME
(With wild strawberries)

MRS. LEWIS FRISSELL
New York City

48 *LUNCHEON*

HOT CONSOMMÉ WITH VERMICELLI
FILET OF SOLE SAUTÉ*
(Sauce Meunière)
POTATOES JULIENNE
HEAD OF BIB LETTUCE
(French dressing)

49 *LUNCHEON*

COLD BORSCH
(with sour cream and red caviar)
NOISETTE OF SPRING LAMB
ASPARAGUS PURÉE*
MACÉDOINE OF FRUIT
(With vanilla or any flavour of ice cream)
TINY SPONGE CAKES

50 *DINNER*

HOLIDAY SOUP*
CHICKEN IN WINE
PARSLEY POTATO BALLS
ENDIVE AU FOUR*
STRAWBERRIES ROMANOFF

51 *DINNER*

CONSOMMÉ MÉRITE
LOBSTER THERMIDOR
SQUAB WITH OLIVES EN CASSEROLE*
RASPBERRY ICE

MRS. GUTHRIE McCLINTIC
(MISS KATHARINE CORNELL)
Martha's Vineyard, Massachusetts

52 *LUNCHEON*

COLD TOMATO AND BUTTERMILK SOUP*
(Sprinkled with parsley)
SOFT SHELL CRABS
(Served with a sauce of wafer-thin cucumbers, diced onions, sour cream, salt and pepper)
FRESH ASPARAGUS
WATER-CRESS SALAD
ORANGES NELL GWYN*
or
STRAWBERRIES FATIGUÉ*

MRS. JAMES MABON JR.
Norfolk, Connecticut

53 *LUNCHEON*

FRENCH HORS D'OEUVRES
Tomatoes in French dressing
Cooked leeks vinaigrette
Cold lentils in olive oil
Eggs in mayonnaise
Sardines
Eggplant à la Turque
Red peppers in oil
CHICKEN CURRY*
with chutney and boiled rice
GOOSEBERRY FOOL

MRS. BERTRAND BELL
New York City

54 *LUNCHEON*

MOUSSE OF SALMON IN ASPIC*
SALAD OF BOSTON LETTUCE AND SLICED CUCUMBERS
Mild French dressing with a little sour cream
CHILLED JUMBO BLUEBERRIES
(with powdered sugar and whipped cream)
Cramant or a white Burgundy

55 *LUNCHEON*

BLANQUETTE OF VEAL*
DRY RICE
BABY GREEN PEAS
BLACK PITTED CHERRIES
(Served hot, flavoured with armagnac)
PETITS FOURS
Vouvray

56 *LUNCHEON*

FILET OF SOLE ROBIN*
(Filets of sole fried crisp and hot and served with iced creamy sauce)
SALAD OF BABY STRING BEANS
left whole, with French dressing
TART OF BLUEBERRIES
Glazed with raspberry syrup, warmed briefly in very hot oven
A good Moselle

57 *SUPPER*

JELLIED MADRILÈNE
(a spoonful of red caviar mixed in each cup before chilling)
GRILLED CHICKEN SERVED WITH COLACHE*
(a stew of summer vegetables)
BANANA ICE CREAM
PETIT FOURS
Wine: Tavel

58 *DINNER*

SORREL SOUP
ROAST BABY TURKEY*
(Wild rice filé stuffing)
FRENCH CANNED PEAS
MACÉDOINE OF FRESH FRUIT
(in vanilla syrup)
Neuchâtel

MRS. FREDERICK B. PAYNE
Southfield, Massachusetts

59 *INFORMAL LUNCHEON*

ICED PEA AND CURRY SOUP*
TUNA FISH OMELETTE
NEW POTATOES IN JACKETS
GREEN SALAD WITH TARRAGON
RASPBERRIES WITH CRUSHED RASPBERRY SAUCE
ANGEL CAKE
Chablis

60 *BUFFET LUNCHEON*

HORS D'OEUVRES
Prosciutto wrapped around quartered fresh figs
Fresh roasted almonds
Hot cheese biscuits
LASAGNA*
COLD SMOKED TURKEY
WARM HAM
TINY ARTICHOKES
GREEN SALAD WITH TARRAGON
BRIE CHEESE
LIME ICE WITH FRESH RASPBERRIES
La Tâche '47
Vin Rosé

MR. AND MRS. LOUIS BENOIST
Los Gatos, California

61 *LUNCHEON*

COLD EGGS
(in white wine and tarragon jelly)
MIXED SALAD
PEACHES*
(in cognac and champagne)

62 *LUNCHEON*

CONSOMMÉ ALMADÉN
(chicken broth, beaten egg, a little sherry and chervil)
CHICKEN GRENACHE ROSÉ*
CREAMED SPINACH
CRÊPES CITRON

MRS. GEORGE WARREN
Newport, Rhode Island

63 *LUNCHEON*

MUSSELS WITH CREAM*
CHICKEN NEWPORT*
Rice with parsley or vegetables
SOUFFLÉ COINTREAU

MRS. FREDERICK T. FRELINGHUYSEN
Manchester, Vermont

64 *LUNCHEON*

LOBSTER CLAWS AND PIECES OF MELON
(Served in a melon packed in ice and with Sauce Mendl)
SHAVED COLD CHICKEN IN MOULD
(Served with cream sauce flavoured with whiskey)
PURÉE OF PEAS WITH MINT
ORANGE SALAD
COLD FRUIT PUDDING WITH VANILLA SAUCE*

65 *DINNER*

COLD STRAINED ONION SOUP
THIN GARLIC BREAD
CHICKEN SUZANNE EN CASSEROLE
BAKED SUMMER SQUASH STUFFED WITH SWEET CORN
(With crumbs on top)
ICED BIB LETTUCE SALAD
(With French dressing)
FRUIT ROMANOFF*
(Served with angel cake)
Alsatian white wine

MRS. CUMMINS CATHERWOOD
Haverford, Pennsylvania

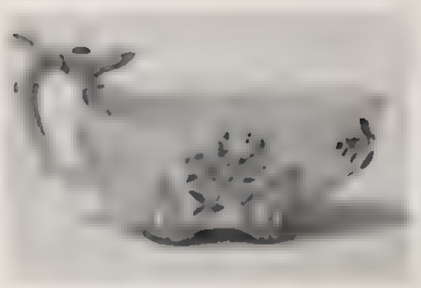
66 *LUNCHEON*

COLD CUCUMBER SOUP*
COLD FRIED CHICKEN
TOSSED SALAD
VERY SMALL POPOVERS
SLICED FRESH PEARS
(marinated in orange juice)
COOKIES

67 *DINNER*

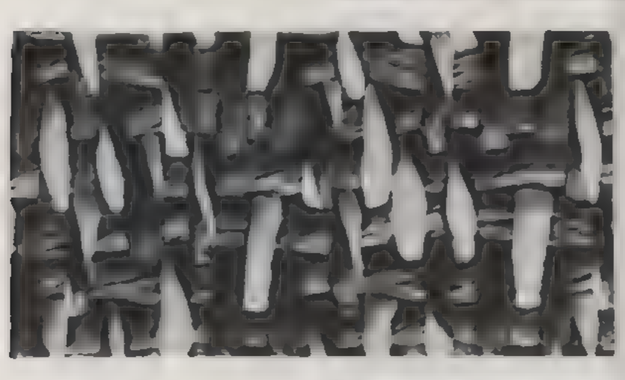
COLD MADRILÈNE
(with sour cream)
SHAD AND ROE À LA NORMANDIE*
ZUCCHINI
(cooked with the skin)
FIELD SALAD
(with sliced beets)
MOCHA MOUSSE

**For a booklet of the recipes marked with asterisks, send ten cents to Vogue, Dept. H., 420 Lexington Avenue, New York 17.*

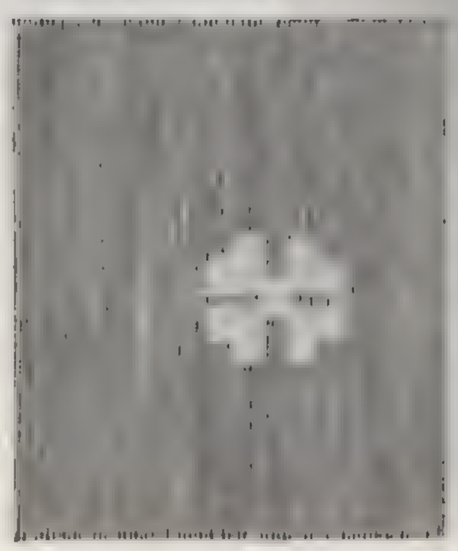


ABOVE: CHELSEA SAUCE BOAT, A COPY; FROM BERGDORF GOODMAN. RIGHT: THE WINDOW SHADE, NONWOVEN MATERIAL (INTERLON), IN WHITE, FLOCKED WITH BLACK ROSES; THE OWNER CAN MAKE THE SHADE BY MERELY CUTTING TO LENGTH, NO SEWING NEEDED; BY WELLINGTON SEARS AND AT GIMBELS. BELOW: "WAICRAFT" PATTERN RUG BY WAITE CARPET, AT BLOOMINGDALE'S. CURTAIN DETAIL: COTTON SARI, TO ORDER FROM WILLIAM BALDWIN, INC.





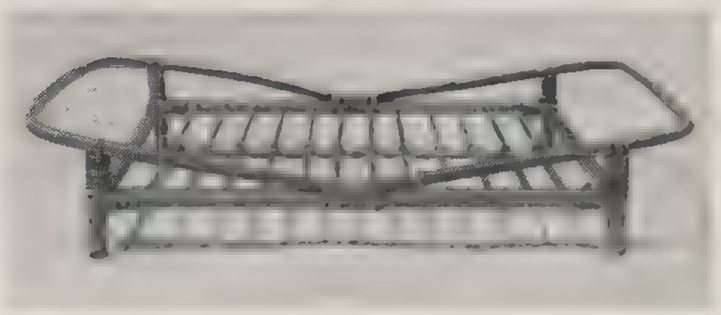
IN LARGE PHOTOGRAPH, AT RIGHT: ITALIANESQUE WROUGHT-IRON CHAIR, TO ORDER FROM ARBUCK; ITS PAD OF BLACK AND WHITE CHECKED LINEN, FROM KNOLL ASSOCIATES, TO ORDER VIA YOUR OWN DECORATOR.





Sunny bedroom in black and white
with real red geraniums.
Sheer white curtains from a bridal sari;
the window shade of a new translucent fabric.
Fibre carpet, miraculously tough,
woven to look like black and white tweed.

BELOW: NATURAL BAMBOO TRAY FOR BREAKFAST IN BED OR TO HOLD POTS OF GERANIUMS. THIS AT BONNIERS.



Little Guide to Quick and Easy

Tricks for Summer Houses

Here, on four pages, are six summer settings, many quick changes; two are outdoors, four are indoors. (Few require a major investment.) The luxuries are transplanted easily from town places to summer places.

For any summer sitting room:
white café curtains with pale-blue border,
portable room divider of pale green and white,
and a folding chair with russet leather-strap arms.





SUMMER SITTING ROOM: LINEN CAFÉ CURTAINS, STENCILLED WITH LAUREL BORDER (DETAIL RIGHT), BY THE WINDOW SHOP AT PATTERSON FABRICS, WHICH WILL STENCIL OR FLOCK ANY OF THEIR FABRICS IN ANY DESIGN, PERHAPS YOUR OWN (TO ORDER). WALNUT CHAIR, WITH BLACK LINEN: BY MILO BAUGHMAN. BOTH THROUGH YOUR DECORATOR. ROOM DIVIDER, OF METAL GRILLING, FRAMED IN WOOD: FROM ROSLYN ROSIER.



Luncheon for one, set in the garden:
rose-and-white French pottery,
tôle cabbage centrepiece, all on a new hexagonal table,
its top of black slate, its tripod base of black wrought iron.

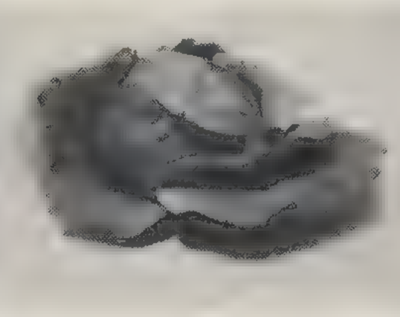


TABLE SETTING: CABBAGE AND POTTERY, FROM SOUPÇON. STERLING SILVER, "EARLY AMERICAN" PATTERN BY LUNT AT PLUMMER'S. TABLE AND WROUGHT-IRON CHAIR WITH WHITE COTTON YACHT-CORD UPHOLSTERY, BY LEE WOODARD AT W & J SLOANE.



KAREN RADKAI

Luncheon for two on a leafy terrace, white pottery on a black and white tablecloth of plasticized Swedish linen; instead of table flowers, pots of geraniums in a basket.

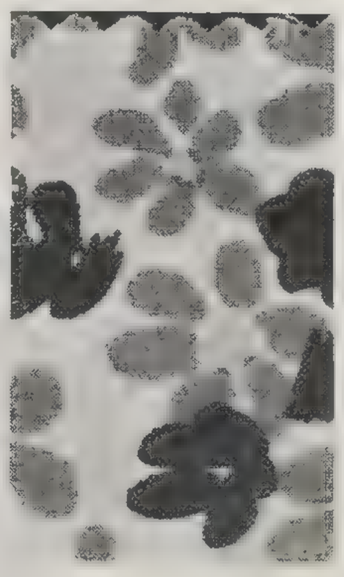




ABOVE: COVERED JAPANESE SOUP BOWL AND PLATE, FROM MARK CROSS. RIGHT: THE "FORELLA" PATTERN TABLECLOTH, FROM BONNIERS. "CLASSIC FASHION" STERLING SILVER BY REED & BARTON AT GEORG JENSEN.

Sun bench given fresh elegance by masses of small cushions, each covered in a different flowered French chintz.







LEFT AND BELOW: THREE OF THE FRENCH CHINTZES, ALL MARGARET OWEN. IN LARGE PHOTOGRAPH: SUN BENCH OF BLACK WROUGHT IRON AND WHITE WOVEN COTTON YACHT-CORD BY LEE WOODARD FROM W & J SLOANE. NEW VERTICAL FLEXALUM VENETIAN BLINDS, WHICH DRAW LIKE DRAPERIES, TURN LIKE BLINDS. THROUGH YOUR DECORATOR. RUG, "RIPPLING RHYTHM" FROM EDWARD FIELDS AT LORD & TAYLOR. SEA VEIL, NYLON FISH NET, FROM DUNBAR, TO ORDER THROUGH YOUR DECORATOR.

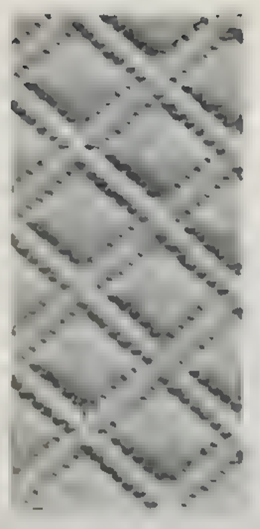


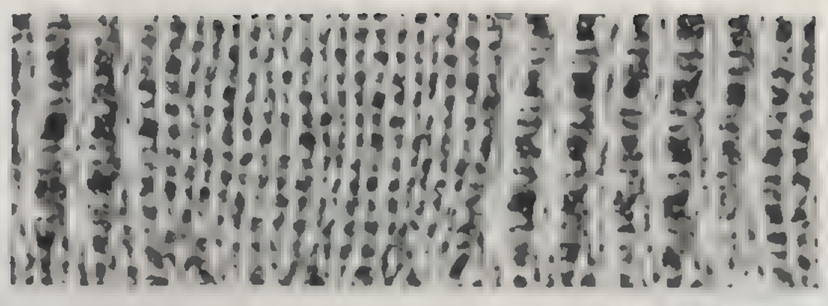
FOR BEER, HOLLOW-STEMMED GOBLET: HAMMACHER SCHLEMMER.



KAREN RADKAI

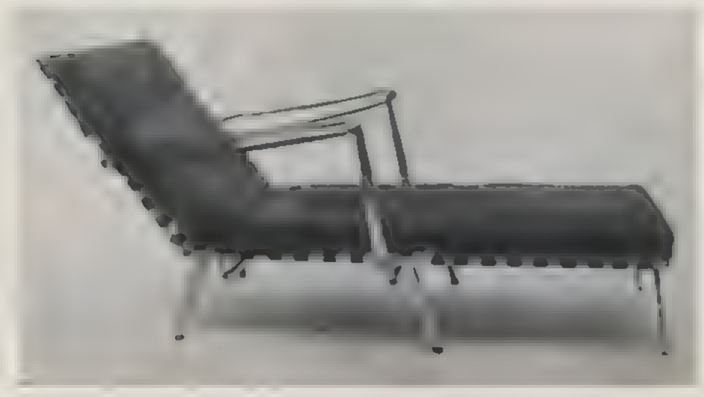
RIGHT, DETAILS: COVERLET IN "DIAMOND" COTTON TAPESTRY PATTERN BY OTTAVIA, AT LORD & TAYLOR. BABY-WEIGHT BLANKET IN LATTICE WEAVE BY FARIBO, AT MCCUTCHEON'S. OTTAVIA'S "BOUQUET" CURTAINS WITH EMBROIDERED APPLIQUÉ; AT LORD & TAYLOR. BELOW: LACQUER TABLE FROM SYDNEY BROWN. "SUMMER SKY" SHINY WHITE WALLPAPER WITH FLUORESCENT BUTTERFLIES, BY PIAZZA PRINTS; THROUGH YOUR DECORATOR. HEADBOARD, SIDE RAIL, TO ORDER FROM ARBUCK.



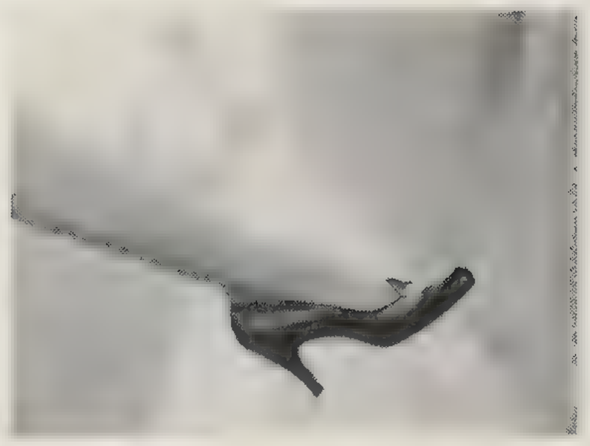




BELOW: CHAIR INTO CHAISE LONGUE INTO EXTRA BED, RINALDI'S THREE-WAY CONVERTIBLE CHAIR. ALTAMIRA.



Portable luxuries: Swiss organdie curtains brought from town; black wrought-iron headboard and side rail (to be added to any box spring and mattress); white coverlet; pink sheer wool blanket; 18th-century nacré *and lacquer small table.*







COFFIN

First, where does it stop, tweed's lien on fashion? At about 75°. And perfect days come in April or August (especially when air conditioning's involved). Follows, then, that the best tweed you could own doesn't look seasonal—it looks smart; its fashion life goes right around the calendar. To wit: the tweeds here—and part of the life extension is the smart jacket extension (even to tunic length), of the length-illusion via slender skirts. *Facing page:* Tweed as tunic: a slender line of black-and-white Botany wool, by Harry Frechtel, about $120. This, the Ingber bag, Wear-Right gloves: Lord & Taylor. Tweed, also at Hudson's; I. Magnin. The black satin back-set beret: Mr. John. *This page, above:* Fair-weather suit of pebbly blue-and-white fabric (an Anglo tweed) by Bass-Feit, about $75. This and the Madcaps hat, at Bonwit Teller. The suit, also at Best's Apparel. Shown in close-up: shoes, grained black calfskin, by Bally (available August 1), $26; NoMend stockings: Altman's. *At left:* A thin, flat tweed for July cities when a cold front's moving in. Easy, long-lined suit in black-and-white Pacific tweed, by Frank Gallant, $120. Best's; Hutzler's. Also at Best's: the Sally V hat. Suit shoes, buckled black calfskin, by Mademoiselle with pale-beige stockings by Roman Stripe: Lord & Taylor.

New life extension for tweeds





Life extension for cottons

Here's the definition of this kind of cotton: lightweight, not summerweight. These clothes have a clean, fresh feeling and a smart, strict cut that's just the right in-town look any day over 70°. Their life extension: a matter of dark, handsome colouring, nice extensive coverage, non-seasonal lines. Their span: now till November at least; and in some Southern cities, these could be daily dresses—365 days a year. *Above:* Just the suit you might like to wear for lunch tomorrow—or six months from then in a balmy spell. Black and green plaid gingham: a fitted jacket with green velvet at the collar, a slender skirt. By Justin McCarty, of Mission Valley fabric. $23. This, at Neiman-Marcus; Frederick & Nelson. The balloon beret of black shantung, by John Frederics. *Just at right:* Any day it's pleasant: an overblouse and slim skirt of bright-blue and black pin-striped cotton by M & W Thomas. By Minx Modes in junior sizes, $25. Altman's; Filene's; D. H. Holmes. The dark accessories that belong in the life-extension picture: black glacé beret by Emme, black gloves, a black dash of a handbag (this by Ingber, at Altman's). *Facing page:* Covered, city-ish shirtwaist dress, airy but not billowing. By L'Aiglon of Italian cotton, toast on black, black bow. $23. Lord & Taylor; Vandervoort's; Frederick & Nelson.



COFFIN





Life extension for cottons



Continuing: the kind of cottons with not-too-summery good looks. Their fashion-life extension's left up to the mercury—any time it's going up to 80°, these are as smart as anything going. *Above:* The kind of suit that's as helpful as a reservation, for warmish weather travel plans. Handsomely tailored, it's charcoal-grey cotton seasoned with non-seasonal touches of black velvet. By Mutual Rosenbloom of M & W Thomas cotton, $70. Gunther Jaeckel; Montaldo's; Frost Bros. Also at Gunther Jaeckel: the beret by Madcaps. Slender black umbrella: from Uncle Sam. *Just at right:* A cotton costume (for lunch, or in town anytime) that might stay in action long after the air conditioning's been disconnected. Notched black overblouse, $10. Black and grey striped skirt (this, of Herbert Meyer cotton), $11. Both by Casino Classics. Pigskin and knit gloves: Hansen. Betmar hat. All at Saks Fifth Avenue. The overblouse and skirt, also at Sakowitz. *Facing page:* A black and brown checked jumper, as one might wear it on a real scorcher (for a cooler day, there's a little white linen blouse). And any evening, wear it bare and jewelled, for little dinners. Jumper of Herbert Meyer Tebilized cotton, and blouse, by Mr. Mort; in junior sizes, $30. Accessocraft earrings. Betmar hat. Both at Saks Fifth Ave. Costume, also at Woolf Brothers; Frost Bros.

PRIGENT





PAUL HIMMEL

Left: Travelling here in a Chrysler New Yorker convertible, Steve Holland, a young American actor (scads of TV; *Mr. Roberts* in London), wearing a new kind of long-sleeved polo shirt with a button-in gilet, solid colour on one side, striped on the other. By Alfred of New York, of Acrilan jersey, $12. At Wallachs. Sun goggles, from Belz.

GOSSIPY MEMO ON TRAVEL

Sports car race meets, a swirl of dust and excitement, dot the U.S. this month: in the East, the National Road Race at Beverly, Massachusetts, on July 4; the "Giants' Despair" Hillclimb at Wilkes-Barre, Pennsylvania, July 22. In the West, the Torrey Pines meet near San Diego, California, on July 9-10 gets the big crowds, the top racers. Seattle has road *and* motorboat races, July 30-31.

Aegean Cruises through Homer's "wine-dark sea" leave every Monday from Piraeus, the port of Athens, cut a big-dipper swathe to six islands: Thera, Melos, Crete, Rhodes, Mykonos, and Delos, the birthplace of Apollo. The five sea-borne nights and temple-touring days range in price from $100 to $250. Week-end excursions cost around $50, touch at Mykonos (where there are no antiquities), and Delos (where there are *only* antiquities). Reserve a week ahead for the S.S. "Semiramis," which carries about three hundred passengers, is cool, white, and clean as a shell.

Newport, Rhode Island, has a splurge of fireworks, parades, galas, and historical observances from July 4 to July 14, called the Washington-Rochambeau Celebration; beginning with a bang on the Fourth of July and ending the same way on Bastille Day, it commemorates the 175th anniversary of the arrival in Newport, during the American Revolution, of a French fleet commanded by the Count de Rochambeau. The French Navy is sending the battleship "Jean Bart" to anchor off Newport, and representing the U. S. Navy will be the carrier "Leyte." For the first time, "The Breakers," the late Cornelius Vanderbilt's house, will be opened to the public for a Gala Ball, July 9.

At Kitzbühel, Austria, the Schloss Mittersill Club will have a ten-day whirl of fun, games, and *gemütlichkeit* from July 23 to August 3; an international tennis and golf tournament, trout-fishing, chamois-hunting, dances, gambling at the new Kitzbühel casino. Sixty miles away is Salzburg, where the Festival opens July 25. . . . In Asheville, North Carolina, the 28th Annual Mountain Dance and Folk Festival will twirl away throughout the first week in August, with really expert square-dancing and singing of the old Southern Appalachian (actually Elizabethan) ballads. . . . Klondike Tours, starting from Vancouver, B.C., alternate Canadian Pacific airliners with paddle-wheel steamers up the Yukon to Dawson City; thence by plane to Fairbanks and the rim of the Arctic Circle. Tweedy weather, unblemished landscape, and superb salmon-fishing; one- to three-week trips, between $390 to $675.

Aspen, Colorado, pitches its mammoth mushroom tent for the Music Festival on June 27, after which there are concerts three times a week until September 4. Between concerts, visitors may get involved with any one of a number of activities stirred up by the Aspen Institute: the Music School, an International Design Conference, a two-week Executives' Program "designed to expand the executive's understanding of his rôle in our society"; or, they may simply go trout-fishing. Small, congenial groups can go practically anywhere with the cheerful connivance of the Clara Laughlin Travel Services, which cope with all details (on either a plushy or budget basis), and will either conduct the group or leave it on its own. One air safari to Africa takes forty-one days, touches at London and Rome, and sweeps through Africa from Cairo to Capetown, taking in game preserves, tribal dances, diamond mines, superb scenery. All inclusive; tourist, $2,320; first class, $2,773. Note: Travellers to Africa should plan for September and October, the dry season.

In London, the two big stage hits are *Separate Tables* and *The Matchmaker;* tight-schedule travellers should write well in advance for tickets. *Tables* is at the St. James's Theatre, King St., London S. W. 1; *Matchmaker* at the Haymarket Theatre, Haymarket, London S. W. 1.

In the French Midi, just across the Rhone from Avignon, is Le Prieuré at Villeneuve-les-Avignon, a delicious place to stay; once a priory, it has twenty-five rooms and an unhurried atmosphere. $7 a day, double, without meals. Splendid food and wine, served under the trees in the courtyard.

Mrs. Exeter's list

In this issue, no one section is all Mrs. Exeter's—but scarcely a page isn't apropos of her fashion thinking. For instance:

Pages 36-41. Among the fashion changes that won't wait for autumn, several that Mrs. Exeter may find *she* can't wait for. She might choose the temperate tweed on page 39 (sizes 8 to 16). Or the washable satin dinner-at-home costume on page 40 (sizes 8 to 18). Or one of the new watches that dunk (page 37) or have a hidden winder (page 41).

Pages 42-45. The news of stretch stockings is good reading for Mrs. Exeter, too. An excellent country stocking for her: the one stretching across pages 42-43.

Pages 46-49. The woman who's thinking mink: Mrs. Exeter. We're thinking (very pleasurably) of her and the Emba Azurene jacket.

Pages 52-57. The new fashion of black with green—handsome thought for a silvery-haired Mrs. Exeter. Little green hats (pages 54 and 56); smart black dresses like the one on page 53 (in sizes 8 to 16), page 56 (sizes 10 to 18), page 57 (sizes 8 to 18).

Page 60. In the Joyce Cary story, Mrs. Exeter might see herself in Eugénie Léontovitch's rôle—at least as far as costume goes. The brocade dressing gown comes in sizes 10 to 18.

Pages 80-83. The ransom coats—two at random for Mrs. E.: the one on page 80, the one on page 83 (both in sizes 8 to 16).

Page 87. A likely sweater for a tidy, dark-haired Mrs. Exeter: the knitted Paisley, which comes in sizes 34 to 40.

Pages 98-99. Any of the tweeds could be included in the clothes plans of a tall, slender Mrs. E.—and at almost any time of year. The tweeds are all available in sizes through 16.

Pages 100-103. Some non-summery cottons for Mrs. Exeter—the L'Aiglon dress, the suit at the top of page 102 (both, sizes 10 to 20).

Pages 90-97. Just Mrs. Exeter's cup of tea: these new summer menus, and new tricks for summer houses.

Paris copies in amber browns

The four dresses on pages 58-59, copied by Martini from the Paris midseason collections, are also available at the following shops across the U.S.A.

Amarillo, Texas	Blackburn Bros.
Atlanta, Ga.	Leon Froshin
Augusta, Ga.	Reba Murphy
Bartlesville, Okla.	Montaldo's
Boston, Mass.	Sara Fredericks
Burlingame, Calif.	Robert W. Gates
Charlotte, N. C.	Montaldo's
Cleveland, Ohio	The Halle Bros. Co.
Colorado Springs, Col.	Montaldo's
Columbus, Ohio	Montaldo's
Dallas, Texas	Marie Leavell
Dayton, Ohio	Billy Lewis, Inc.
Denver, Col.	Montaldo's
Detroit, Mich.	B. Siegel Co.
Durham, N. C.	Montaldo's
Grand Rapids, Mich.	Yager's
Greensboro, N. C.	Montaldo's
Houston, Texas	Sakowitz Bros.
Indianapolis, Ind.	Laura Martin
Jamaica, N. Y.	J. C. Clayton
Kansas City, Mo.	Swanson's, Inc.
Lexington, Ky.	Dorothea Gaines
Longview, Texas	Riff's
Lubbock, Texas	Hackel's College Shop
Memphis, Tenn.	Levy's
Miami Beach, Fla.	De Pinna
Millburn, N. J.	Suburban Shop
Milwaukee, Wis.	T. A. Chapman Co.
Minneapolis, Minn.	Johnstone-Chalstrom
Mount Vernon, N. Y.	Sylvia Nechis, Inc.
New Haven, Conn.	Ann Allen
New Orleans, La.	Fashion Post
Norfolk, Va.	Nicholson & Marks
Oklahoma City, Okla.	Peyton-Marcus
Omaha, Neb.	J. L. Brandeis
Philadelphia, Pa.	Bonwit Teller
Phoenix, Ariz.	Goldwaters
Richmond, Va.	Montaldo's
Sacramento, Calif.	Bon Marché
St. Louis, Mo.	Montaldo's
San Francisco, Calif.	City of Paris
Savannah, Ga.	Fine's
Seattle, Wash.	Frederick & Nelson
Spokane, Wash.	Bernard's
Syracuse, N. Y.	Helmer, Inc.
Terre Haute, Ind.	David's
Tulsa, Okla.	Seidenbach's, Inc.
Washington, D. C.	Woodward & Lothrop
Wichita, Kans.	Lewin's
Wilkes-Barre, Pa.	Mollie Abrahamson
Winnetka, Ill.	Frances Heffernan
Winston-Salem, N. C.	Montaldo's
York, Pa.	Jacks



TV Star Harry Von Zell tells "How to Lose Weight"

"I've really lost weight the easy way with the Stauffer Plan. My friends tell me I look 10 years younger," says Harry Von Zell, who certainly leads a hectic life announcing and acting on the Burns & Allen TV show plus radio and movie roles.

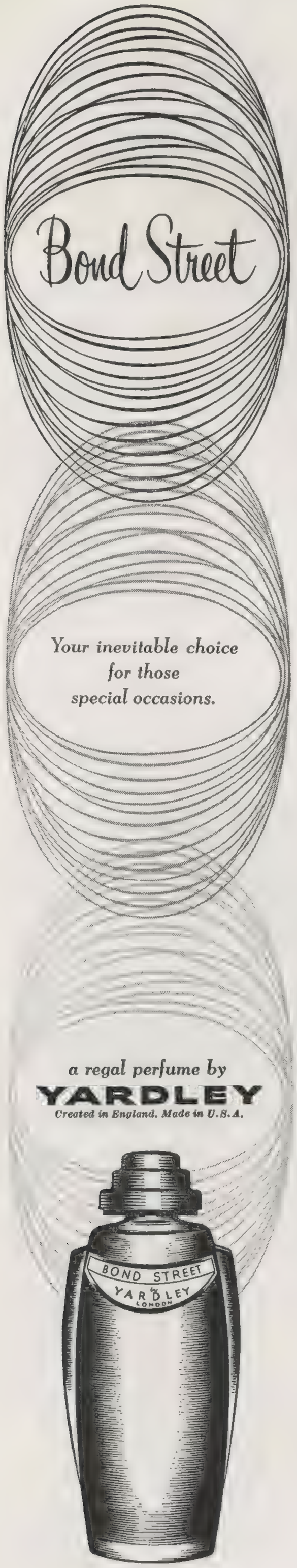
* * * * * * * *

If your husband is overweight—overworked—underexercised—you should be worried about him, for insurance statistics prove that nervous tension and obesity definitely shorten life.

Your husband can lose inches, gently stretch his muscles, improve posture and increase circulation while on the Stauffer Office Gym. He just relaxes—without disrobing or perspiring. Without effort—the motor does his exercise for him—and he doesn't even have to leave his office!

Of course, if you have the Office Gym at home, you can use it too—for this is the latest development in 16 years of research in streamlining figures and body conditioning—the same principle that has given four million American women new figure balance and beauty, in the famous nationwide Stauffer System Salons.

So if you care enough to care for this husband of yours, make a lifetime investment in the Stauffer Office Gym. Weighs only 32 lbs., folds up like a card table. Only $289.50. Time plan available. Consult your local distributor for a free demonstration, or write Stauffer Office Gym, 250 North Juanita Ave., Dept. V7, Los Angeles 5, California.



MONET

(Continued from page 66)

revolution in thought. Henri Bergson, the great French philosopher, who died in 1941, led the revolt against materialism and related time and life in his "creative evolution." Einstein brought out his thought-shattering concepts of relativity based on a new use of light as a constant of the universe. The notion of time as an imperative of life suddenly emerged into man's consciousness. Marcel Proust tried in literature to recapture time already past. The camera and the cinema were changing man's vision, giving him the means to record and capture segments of time. In a curious way the Impressionists previsioned the coming change.

Maybe painting should be reevaluated and considered as one of the major thought processes of humanity. The artist may through intuition see certain truths and, unknowingly, express them on a canvas; he may well be ahead of the scientists, writers, and philosophers of his time. Even the greatest scientists admit that in scientific discovery there is a part of intuition, of creative inspiration; they too are artists. The painters who discovered the visual properties of light changed the vision of the world and opened the eyes of scientists.

Einstein's conclusion that matter and energy are interchangeable terms curiously paralleled Monet's and the Impressionists' research. These painters had for many years disintegrated on their canvases the tangible vision of nature; they were not painting the solidity, the substance of matter but, by transcribing the colour sensations that reached their eye, unwittingly were making energy notations. For light is energy —colour is a variation of light's energy.

Monet tried to "fix his sensations," the fleeting imprint on his eye. The painters of the period became living sensitized films, competing with the camera in the recording of nature. Light became the principal and unique subject of painting. Theirs was a daring gesture. They opened the door to all modern art. Once the apparent unity of visible nature was dislocated, light broken up into colour components, once the questioning mind was focused onto that which had never been questioned, man's vision of the world could never again be the same.

Out of the Impressionistic dogma of light split up into its components on the canvas and optically recomposed in the spectator's mind, came the necessity to apply paint differently. The spectator, confronted by the seemingly loose, deliberately unprecise brush strokes of Monet, by his transitory impressions of time fleeting on the surface of reality, has to contribute his share of participation. A painting never again would look photographically finished on the canvas, the ending had to be supplied by those who saw it. The demand for totally realistic art is an acknowledgment of mental laziness, a refusal of effort, and in the end a debasement of art and of the individual.

The Gestalt theory of perception had around 1910 discovered that the human mind tends to the act of closure; an unfinished, a suggested, circle looks to us still like a circle. The "unfinished," the incompletely defined canvases of Monet are the incompleted aspects of reality that still look to us like reality, and more so than the exact portrayal of nature by the realists. Even the great representational painters always left in their art an escape for the imagination; Rembrandt's escape hatch lay in the miracle of illuminated form losing itself in shadow.

Through the interstices between the rough brush strokes of the Impressionists mystery could be sensed. For the painter seemed to say, this is all that can be portrayed, the rest can not be portrayed. To define form completely, to describe all, "to finish" is to die.

The great painters knew that great secret and had the strength not to paint it. A Chinese sage said,

"The greatest perfection
must appear imperfect,
Then it will be infinite
in its effect."

One discovers how much a brush stroke is a true expression of the artist by studying the earliest works of the great painters. In a corner of one of these canvases there is always an area, seemingly unimportant, where a few brush strokes become through the years the silent witnesses of the artist's inescapable nature. When fifty or sixty years later, in the full possession of his creative means, the artist paints a picture, the small original pattern of brush strokes, like a seed planted in fertile soil, has multiplied and the whole new canvas bears a profound resemblance to the original imprint of personality.

The brush is but the extension of the artist's eye; as the needle of a seismograph shows the slightest tremors of the earth, so the brush-needle shows on the canvas the slightest tremors of the artist's emotions. To free his eye, to purify his vision, Monet attempted to disconnect his mind. Paul Valéry defines vision: "to see is to forget the name of the things one sees." Monet tried to connect in an inspired automatism the eye directly to the hand of the painter.

He painted with the suppleness of an artist who wanted a deep union with nature; his brush strokes, his calligraphy, were a pliant reflection of his vision. In fact, Monet wrote: "I have no other wish than a close fusion with Nature, and I desire no other fate than (according to Goethe's precept) to have worked and lived in harmony with her laws."

As an Impressionist, Monet was always conscious of time. Vollard told this story to Degas: "Listen, Monsieur Degas . . . one day in Varengeville I saw arrive in a cloud of dust a small car, Monet gets out, looks at the sun, consults his watch and says, 'I am half an hour late; I will come back tomorrow.'" Monet would choose a subject, then paint it for days, months, years under every hourly-changing aspect of light, the succession of views creating a giant cinematographic colour film. He returned at precise hours of the day, to be sure to see them under identical conditions, then put that canvas away to work on another that corresponded to the changing light. Time guided him when he started his series of paintings of cathedrals, of haystacks, and of water lilies. The need for series is an expression of an artist's knowledge that nothing can be wholly perceived and expressed in one experience.

Just as the Japanese *Makimonos,* horizontal landscapes with figures painted on long rolls of silk, preceded our cinema in the unreeling of time, so Monet often changed the shape of conventional canvas into long narrow rectangular canvases which can not be comprehended in one all-embracing view. One has to read them as one reads a line of text. In his masterpiece, the immense panoramic panels of the water lilies, now in the Paris Orangerie Museum, he envelops the spectator, who becomes immersed in the "Nymphéas."

If it were possible to record on film in chronological order all the paintings created by an artist during his lifetime, the whole creative life, when unreeled, would give us a life capsule. An artist's life is a succession of creative moments, each one marking a chronological development; his works of art become the exterior signs of inner growth. The painters themselves, when they date their paintings, mark the significant and inspired moments of their creative lives. To capture and record time a painter paints; paintings become the inscriptions on the memory of the world.

Cézanne's series of apples, his series of the Mte. Ste. Victoire, Monet's water lilies, cathedrals, or haystacks are the images of man's creative motion flowing around a fixed point of interest, Nature. That fixed point rallies the scattered senses, intensifies the creative urge by channeling its drive. This withdrawal from all-surrounding life, with the exception of the particle through which revelation is sought, is a painter's meditation. The artist by eliminating the unnecessary, by understanding the grandeur of the economy of means transforms his art into an active meditation. The creating of art is the revelation of oneself through oneself. This sense of being part of a celestial and earthly harmony creates an urge to express it. This perception of the infinite, through creative meditation, is the inspiration of the artist.

HOW MANY BOOKS TO A LIFETIME?

(Continued from page 79)

obscure work, including the ultra-rare one containing the advertisement for Mr. Black's white socks.)

If completeness is your aim, choose an author who is easily embraced; that is, whose works you can collect, assemble, and see as a whole. Fielding, Jane Austen, the Brontës, Mark Rutherford, Stendhal, Turgenev, Hardy, Conrad, Bagehot, Matthew Arnold; such writers are not too voluminous; each one has kept up a steady standard, and endowed his works as a whole with a corporate character. Voltaire, Goethe, George Sand, Wells, Bennett, and Belloc, on the other hand, are no use for this purpose. Their titles are far too scattered, often uncatalogued, and woefully unequal. They all wrote some rubbish. And to scholars can be left the mountainous minutiae of Walpoliana, or the Boswell papers.

Above all, do not let Montague's "true intimacy" with even "a dozen supremely loved authors" exclude your interest in all else. As he would have been the first to tell you, "Ripeness is all."

THE EFFECT OF BROADCASTING AND TELEVISION

Education, I believe, would be much more effective if its purpose was to ensure that by the time they leave school or university every boy and girl should know how much they do not know, and be imbued with a lifelong desire to know it. All experience should tend to teach us how much there will always be left to experience. "The mark of a truly civilized man," Mr. Justice Frankfurter has said, "is confidence in the strength and security derived from the inquiring mind."

The inquiring mind, the relishing mind, the ever-young (because unsatiated) mind. Books can not on their own give you these things. It is what you in the first place must—no matter how long you live—be always prepared to give to them. Admittedly they can then return it to you stimulated and heightened, the kind of "breeder-reactor" effect we now talk about so glibly in this atomic age. But, so far as you are concerned, every masterpiece is dead until you bring it to life.

It is in this light that the threat foreseen by M. Duhamel long ago—a threat which the triumphs of war and peace have increased out of all proportion since then—must be judged. Admittedly the fundamental character of both sound and television broadcasting is pervasiveness. It is true also that, every civilized society being a cultural pyramid with a dangerously broad and deplorably low base, this very permeating quality could be a menace to values and standards. But it is also a challenge and an opportunity and in this country the B.B.C., following Lord Reith's inspiration, has always recognized it as such. British broadcasting has always had, intertwined with its entertainment and information, an educational purpose. That is why some people have not liked it.

Sound broadcasting has made available to everyone great music, fine drama, stimulating and fertilizing talks. Splendour has been brought into millions of homes. Thought and fancy have been kindled; many an imagination stirred. The B.B.C.'s trust of impartiality has not caused it to feed ignorance or apathy. Allowing both sides of every case to be heard must have helped what Bertrand Russell has called "the learning of suspended judgment."

Television, too, has so far been able to seize opportunities. Paradoxically its very qualities allow it only a much more constricted field of material to draw upon compared with sound broadcasting. So many of the finer things of the mind and spirit are, alas, not visual. But there are others which are; and television can take them into millions of homes also. In a curious way the wheel is coming full circle. When we see a Greek play on television will we realize that we are getting near to the state of affairs in Ancient Athens? Then, too, almost a whole citizenry could see, hear, and enjoy the *Medea* or *The Trojan Women*. For many centuries thereafter, Euripides and his peers could only be read—and that by an infinitesimally small number of people. (An even smaller proportion of them might also on rare occasions see one of the plays acted.) Within our own day, thanks to the devotion of Professor Gilbert Murray, they have come to be read by thousands. Then, thanks to Dame Sybil Thorndike and others, they were seen by thousands. Along came sound broadcasting and allowed them to be heard by millions. And soon with television spreading so fast, given the imagination and the willingness of the B.B.C., they may once again, after over 2,000 years, be available to be seen and heard by every man, woman, and child in the land. (That will be the evening, I expect, when commercial television will really "go to town.")

ANAESTHESIA OF THE FACULTIES

The threat lies in that parenthesis. It also lies in broadcasting as a whole. The stress is bound to be on taking things *to* people. Under even the most multifarious system choice is bound to be limited. At any given moment of time it may hardly exist. Initiative and mental enterprise can never rest with the listener or viewer. Sometimes, indeed, programs seem designed to ensure that the faculties shall be anaesthetized. One listens, or looks, sans will, sans thought, sans desire, sans everything. Not ripeness, but lethargy, is all.

The threat is greater in television than in sound broadcasting. Indeed, one of our major losses may be the casualties television will inflict

(Continued on page 108)

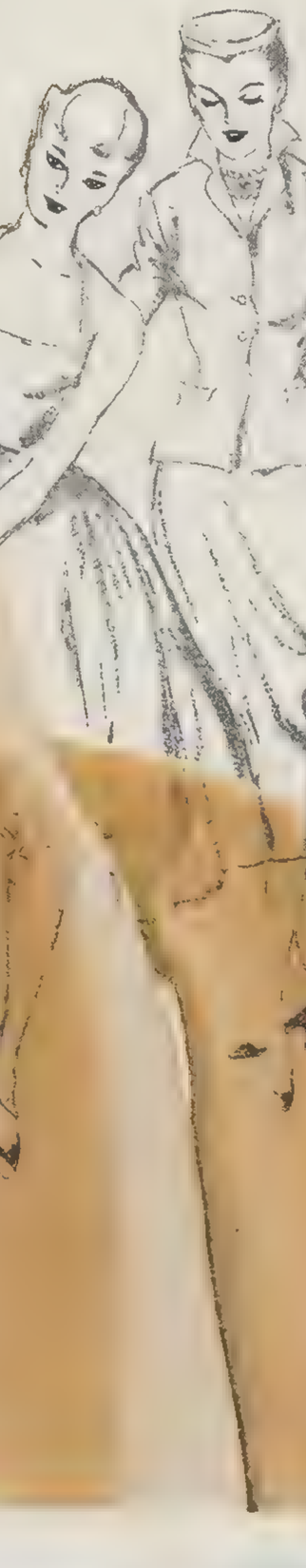
Pamper your toes with Footlets* Trade Mark



These finest sheer foot socks are for every occasion and bring with them the blessed bonus of girdle-free comfort. FOOTLETS are designed to *really* fit Fashion shoes and Milady!!! they feel wonderful.

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So — — go happy, go barelegged in FOOTLETS "round the house and shopping too" — — secure in the knowledge that Dame Fashion lauds lovely bare legs and FOOTLETS pampers every single toe.



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stay up heels
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...any time of the month

Dive right in. Splash around to your heart's content. You can go swimming—*even on "those days"*—when you're wearing Tampax.

Remember!—Tampax was invented by a doctor! He realized that if "time-of-the-month" was handled by *internal absorption*, women could indulge in normal activities without any of the chafing, irritation and other discomforts associated with external pads. So far as swimming is concerned, Tampax is not only invisible when properly inserted . . . it doesn't absorb any water! Users even wear Tampax in their bathtubs with complete security and comfort.

However, if you spend the Summer in a hammock, Tampax would still be a blessing. It prevents odor from forming by preventing exposure to the air. It's easy to dispose of, even with the unruly plumbing that sometimes exists at vacation resorts. (Both the Tampax and the applicator flush away.) And it's by far the daintiest kind of protection . . . why, your hands needn't even touch the Tampax during insertion or removal.

Make *this* the Summer you'll enjoy from first to last. Get your supply of Tampax at any drug or notion counter. Choice of 3 absorbencies: Regular, Super, Junior. Month's supply goes into purse; economy size gives more than an average Summer's supply. Tampax Incorporated, Palmer, Mass.

HOW MANY BOOKS TO A LIFETIME?

(Continued from page 107)

on sound broadcasting; especially talks and audiences for talks. But the threat of both to the reader is there. It will be combatted when the crucial nature of the antithesis between listening-viewing and reading is recognized. The one is essentially passive; the other, as I have tried to show, is essentially an active affair.

PARTS OF A WHOLE

What follows from that recognition? Surely the first lesson is that these two forms of occupation should not be mutually exclusive. No one can, or should want to, set the clock back. Broadcasting is here. The thing is to get it in its place. The desire of every man and woman is to live a full life, though that desire expresses itself in many ways. Reading, listening, viewing, and every other pursuit, are only parts of a whole.

The second lesson is that for anyone with a mind that is in the least alive they can never be equal parts. Therein, I think we have the answer to the question I asked at the outset: "Will the tendencies of the second half of the century encourage or discourage the reading of books and what would be the consequences of discouragement?" Well, the consequences of discouragement would be to produce a nation of morons. It would be to pull the best of the British character out of true after a thousand years. For we are an eager nation. Great events stir the British people not only to great deeds, but to new thoughts, immortal words—and to a general quickening as a result of them.

Now, whatever else we may think of this century, it is a time of great events, of a clash of ideas, of deep questioning, of creative as well as of physical adventure. The first half of it has encouraged reading; the second will do so still more. On this occasion statistics—which often confuse simple issues—are on our side. The publication and sales of new books, the total number of volumes taken out from the public libraries, the wonderful work done by the paper-back books, all these show that reading is on the increase. It is true that reading is still a minority occupation. But let us remember it has always been so. Today the reading minority is a larger army than ever before. If concern exists it is because, thanks to successive Education Acts through the past eighty-five years, we have produced a whole nation that *can* read. Our next task is to produce a whole nation that *does* read. Rightly conceived and used by both the program makers and the program takers, radio and television can help to this end.

It is a noble end. The potentialities of books are illimitable. It is largely through them and their fore-

(Continued on page 110)

Stretch stocking news

(Continued from pages 42-45)

This is how widespread the revolution in stretch stockings is now: you can find nearly every imaginable variation of seam, colour, and construction in stretch stockings. (Why not? The sources of stretch-stocking supply are numerous—see the list at the foot of this page.) *Below, left:* Just the stocking a woman might reach for daily—rather sheer, with regular construction (meaning seams and reinforcement—but it's *light* reinforcement, *light* seams). This stocking, by Vision. *Below, right:* The "special uses" stocking, for cabaña clothes, certain evening dresses—whenever you're not wearing a girdle. Regular construction, with a pretty, lacy, stay-up top. This one, by Belle-Sharmeer.



If you want stretch in your stockings, here are more labels you might look for:

ABERLÉ
ADRIAN
ALBA
ARTCRAFT
CANNON
CLAUSSNER-McCALLUM
DEXDALE
DREXEL
FINE FEATHERS
FLATTERNIT
GLEN RAVEN
GOTHAM GOLD STRIPE
GRANITE
HOLEPROOF
HUDSON
KAYSER
LARKWOOD
MOJUD
MUNSINGWEAR
NEBEL
NOLDÉ
NoMEND
PALMYRA
PHOENIX
PICTURESQUE
PRIM
ROMAN STRIPE
ROSEDALE
SAPPHIRE
SCHIAPARELLI
SEAMPRUFE
SHANNON
STRUTWEAR
VANETTE
VAN RAALTE
VIRGINIA MAID
WISTERIA



MIEHLMANN

Change your own shoe lift

Newest do-it-yourself, appearing now in fashion: the heel lift that a woman can change in an instant. Above, she's just pried out the worn lift with her nail file; now she's fitting the specially-made lift into the heel that's made to take it. This handy change: built into some of the newest shoes; good news to the traveller, the woman who lives out of town, any woman who dislikes having a favourite pair of shoes out of commission at the cobbler's. In the quick-change act here, black calfskin suit shoes with a tailored punch-work collar. By Delmanette, about $18. At Bergdorf Goodman.

NEW SPACE PLAN

(Continued from page 71)

dust from the air—this city apartment, on a high floor, is exquisitely, effortlessly clean.) The air conditioning is used, delightfully, to make the whole apartment a mobile; the curtains rustle gently, leaves of plants sway, and the actual, amusing mobiles in the study are never still.

Connecting room with room is the floor of vinyl, which continues through the whole apartment. It is white with small black flecks, and highly polished; here and there, its expanse is broken by a rug in colours taken from Matisse lithographs, irregularly placed. Furniture is grouped on these rugs as on islands, surrounded by a pleasant sea of space. More brilliant accents of colour are supplied by bright cushions on the sofas; by a wall painted a sudden colour—Chinese red, in the study, or slate blue, in the entrance hall; by paintings, mobiles, ornaments. Lighted vitrines set in the walls, filled with decorative objects, are used like paintings.

Mr. Loewy's workroom is visible, through the sliding *fusuma* screens, from the living room and study, and is actually reached from a hallway leading back from the basket-work door. Used also as a bedroom, it has a sofa, covered in deep purple-blue linen, that rolls out from the wall to become a bed. On it are loose cushions of purple-blue, white, and Chinese red; beside it is a scatter rug echoing the colours (chartreuse, white, red, blue, magenta) in the Matisse *Jazz* lithographs that hang, gilt-framed, on the pale-grey walls. On the walls are framed citations and awards won by Mr. Loewy's industrial designs (which range from Studebaker automobiles to Rosenthal porcelain, from Coca-Cola vending machines to streamlined Northern Pacific trains, and from the Old Forester decanter to the new Lord & Taylor store at Bala-Cynwyd, Pennsylvania).

The desk and wall cabinets are modern; on one cabinet stands a white metal model of Major Seagrave's one-time record-breaking racing car; on the desk a draughting-room light, an electric pencil sharpener. A blueprint of the Loewys' yacht, "Loraymo IV," now berthed at St. Tropez, is tacked to a bulletin board on the wall.

Set into the wall cabinet beside the sofa-bed is a battleship-like electronic control panel that holds inside and outside telephones, dials showing the indoor and outdoor temperature, buttons to regulate temperature and lighting throughout the apartment, bells to summon various members of the staff, and an alarm clock. Next to it, a panel set in the cabinet pulls down to support a breakfast tray.

The dining room (which opens directly from the entrance hall) has pale mauve-pink walls, an amethyst-and-crystal chandelier, cobweb-thin

(Continued on page 110)



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BOOKS

(Continued from page 108)

runners that the human spirit has painfully fought its way from nothingness, and then darkness, into what the Victorians once thought was the light of day but which we now see to be no more than the greyest of dawns. Western man struggles upward and onward discerning more and more the physical pattern and symmetry there is in this Divine universe and trying, as he stumblingly uncovers mightier and mightier forces, to fit his immature will into what he, only much more dimly, discerns is a spiritual symmetry also. In this long and endless struggle, never more fraught with consequence to any generation's children than it is to ours, books have been at one moment a battleground, at another a beleaguered citadel, at yet another a fruitful field. So they will always be; so books will endure.

But these immensities are not for most of us. We are ordinary, limited men and women; albeit each with that secret spark awaiting its tinder to burst into flame. For us it is enough that

Beauty is truth, truth beauty,—
that is all
Ye know on earth, and all ye need to know.

If we hold to that we shall play our parts. Let us, then, cultivate our garden, however small a holding it be on Parnassus, knowing that we have the whole freehold; that there are riches beneath our feet; the stars above our heads; and ever around us an horizon which blessedly it is given to no man to cross.

NEW SPACE PLAN

(Continued from page 109)

purple silk curtains, and a handsome striped dining table (designed by Mr. Loewy) of random widths of fir wood laid side by side, each stained a different pastel colour, then heavily waxed. Mr. Loewy also designed the sideboard, of a milky glass often used for department-store counter tops.

Throughout the apartment, mixed in with such fresh ideas and materials as these, are old, timelessly beautiful things—Chinese and Cambodian figures, Greek bronzes, a black basalt Egyptian head, a fifteenth-century Spanish chest, a Japanese gold-leaf screen. On the walls are paintings by Miró, by Matisse, Dufy water colours, drawings by Picasso—and Steinberg.

Everywhere, there are delightfully individual touches: in the study, a "painting" made of grains of wheat, rice, and barley; in the hall leading to Mrs. Loewy's bedroom, a collection of framed old English cigar wrappers, flowery, ornate. "We are not rabid functionalists," said Mr. Loewy, whose voice retains a charming smitch of French accent. "We still like things that accomplish nothing except to be pleasant."



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Jot this down: Numéro 312. It's a perfume from Paris that's worth remembering. A new version, this, of what Oriental means in fragrance: depth, a rich lacing of sandalwood, a tinge of spice. The nuance in this perfume composition is an unusual clarity and brightness that continues with the wearing. The perfume and *eau de toilette* are prettily packaged in suède-like turquoise boxes. By Lucette Hyde from Saks Fifth Avenue.

Address for coiffure: 72 East 55th Street is one you might include in your travel address book, if you're going to be in New York this summer. Two schools of women go to Julius Caruso's salon—those who want to put themselves completely in his hands and emerge with an entirely new coiffure, and those who prefer a coiffure that has been a *status quo* with them. If you're in either category (and who isn't?), you'll find yourself in the right place. Other specialties of the salon: hair colouring done in clear daylight; a boutique for presents. (Long Islanders, please note: Mr. Caruso maintains a salon on the sun porch of the Irving Hotel in Southampton during the season.)



Fragrant summer atmosphere—at your finger tips. That is, if you're holding Anjou's sleek black Spray. The fragrance is Side Glance in its summer weight—*eau de parfum*. The box is shining gold, studded with bright blue stars (a pretty present idea for last-minute week-end shoppers). Altman's.

The next best thing to wading in a brook: a new minty-scented lotion, called Foot Frost. The lotion is smoothed over the soles, between the toes, around the ankles. The effect—pure tingle. (If you're out shopping or travelling, this can be applied from a small plastic bottle right over your stockings—allow a minute or two for drying.) The soothing menthol and hexachlorophene (this is a mild deodorant) in the lotion formula is also present in a conditioning cream for treatments after bath, or to add a healthy glow to a foot massage.

Under the sun: three new protections, all by Skol. There is the famous original Skol for safe tanning, now breakproof, spillproof: it's in a bronze plastic flask with a spray top. For skin that becomes tight and taut while sunning, the new Sun Fluff is a foamy skin conditioner and sun-screen. Sun Fluff billows out of a pressurized can to become an invisible, greaseless film on the skin. Silicones make this water repellent for added protection while swimming. The third shelter against the sun is a complete sun-block: Skolex. This cream affords invisible protection for people with sun allergies; for "thin-skin" tender areas (lips, nose, ears, knees, shoulders); permits periods of long exposure with safety.



A new cologne with a sound summertime psychology: its name is Christmas in July. The idea, of course, is the application of a little Christmas weather about now. Splash this over your arms, the back of your neck, everywhere after bath—and *be* cool. Stern's.



Femme for the bath—and what better way to wear it than to bathe in it? Its rich blend of flower and arbour has been specially distilled so that a mere drop or two is enough to flavour the water. The essence, by Marcel Rochas, in a handsome *bombé* bottle. Saks Fifth Avenue.

MIEHLMANN



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Life-extended cottons

(Continued from pages 100-103)

Top of page: In russet madras plaid, a slim two-piece dress plus a jacket of pale, rough Wellington Sears canvas trimmed with leather. The collar of the blouse ties at the front like a kerchief. The skirt, $13; blouse, $13; jacket, $13; all by Bill Atkinson. At Lord & Taylor. *Directly above:* Windowpane checks on grey M & W Thomas cotton, belted at the hips, gently flared skirt. By Ben Barrack, $50. Altman's. *Below:* Black coin dots on grey cotton—a dress with a smooth, long waist, a softly shirred skirt. It's finished off with a tiny white collar, a string bow tie. Comes in junior sizes, $18. By Carole King, at Altman's.



COFFIN

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for the smart young woman IN *and* OUT *of college . . .*

answers to these questions:

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- What's the sweater that will run young sweater life completely differently this year?
- What is the unexpected plaid that may change young wardrobe plans?
- What fabric is the new one for young late-day and dinner dresses?
- What's the whole new way to go about planning, owning, and packing the big ball dress?
- What are the accessories that *could* change the course of young fashion plans?

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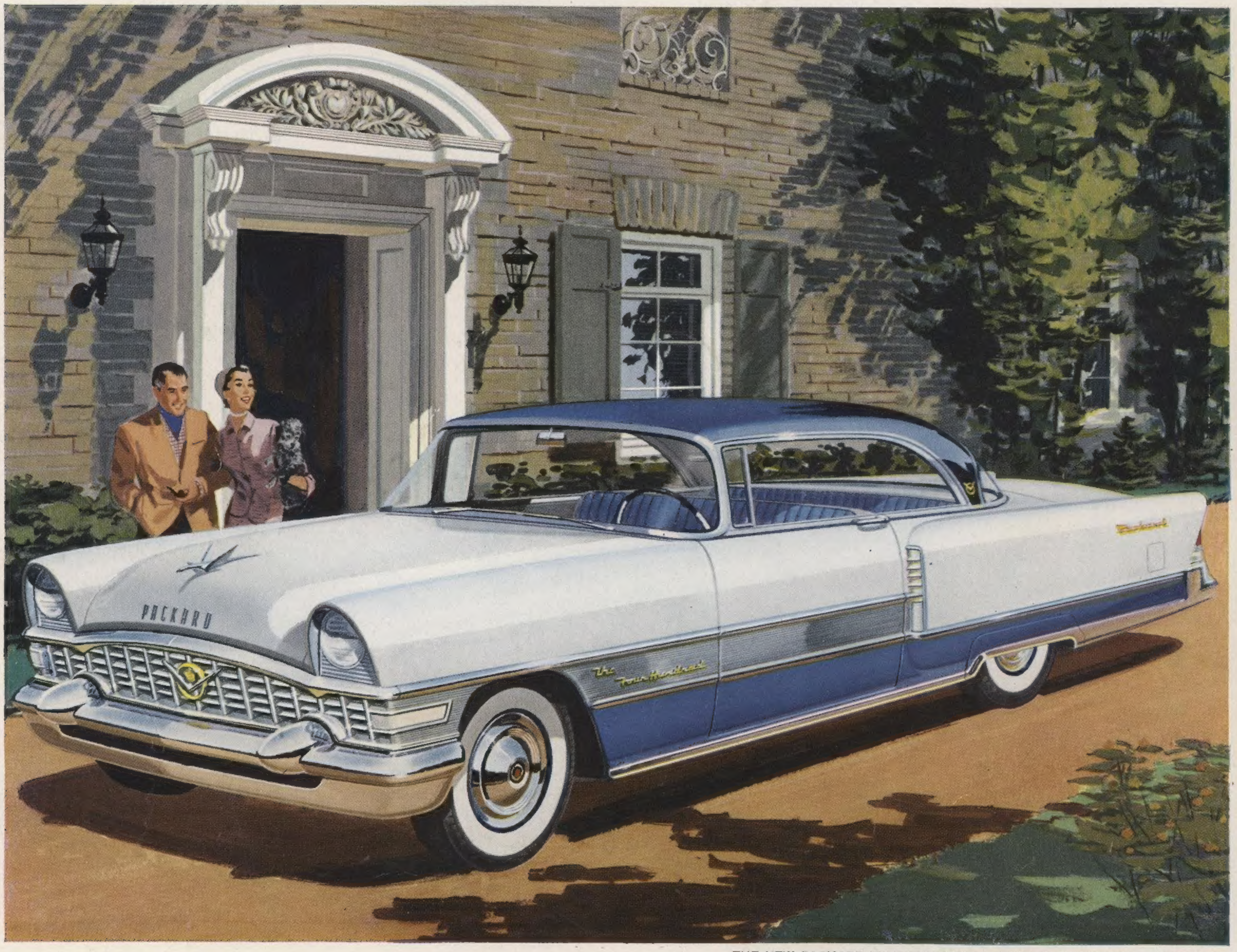
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